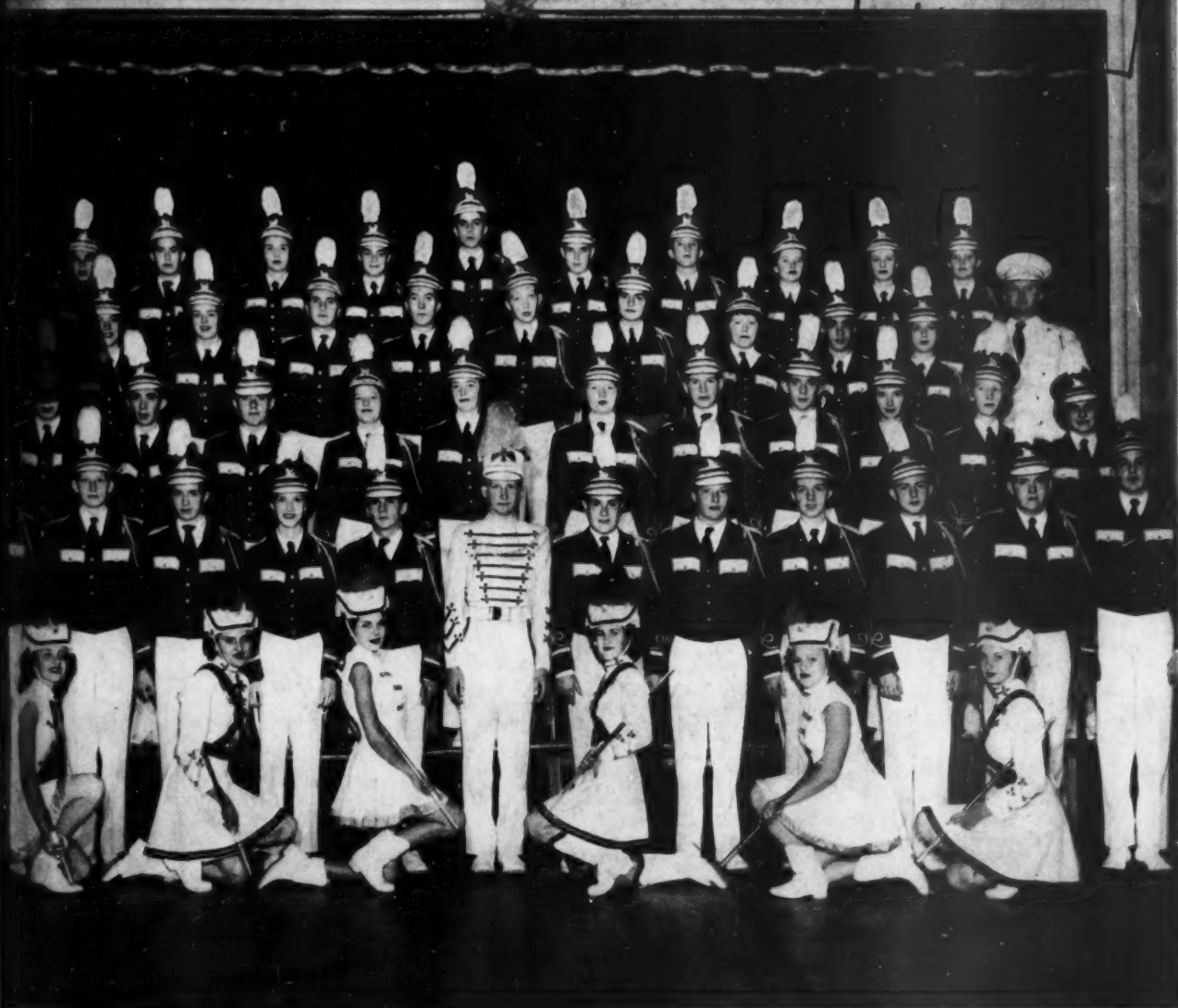


The School Musician

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January, 1950

Should School Bands Maneuver?

Romantic Story of Los Charritos de Nogales, Arizona

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ON THE COVER

See the boys and girls in this picture. How proud and precise they stand in their places. Part of that pride lies in their individual skill as musicians. But at the moment they are posing for the camera and that means pride in their appearance. See the smart new uniforms. This fine band of Greenwood Springs, Colorado, has every reason to be proud, foremost of those reasons is an inspiring Director, Fritz Bramble.

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The School Musician

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Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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Forrest Schenks of Lexington, Kentucky

When the Army released 1st Lt. Schenks in August, 1946, it was a great day for the school kids of Lafayette Parkway, Lexington, Ky. Even though some of them did, get away while our hero studied for two years at the University of Kentucky, success began for the Lafayette School Band when Director Schenks took over in September, 1948.

From 25 "members" and some uniforms then, the school now has a Concert Band of 55 and a Junior High unit of 38. They made 47 formal appearances last year, won 2 in concert and sight reading, division A, won community respect and support which brought a band room and much of the needed equipment.

The coveted Master's Degree will be consummated this January. A.B.'s in Education and Music came from work at University of Missouri, Eastern Teachers College at Richmond, Ky., and the University of Kentucky. Professional music in full variety brought first experience. Entering the teaching field in '37 quickly produced a National Winner at Evarts, Ky. Then the Army, a Band Leader, Special Service, Information and Educational work.

Forrest Schenks loves sports, plays tennis, has a fine record library and a wife. He is a fine arranger and a man who is making the world a nicer place in which to live.

*"They Are Making
America Musical"*

When I Watch the Development of a Fine

Marching Band

I Think of My Best Recipe for

APPLE PIE

APPLE PIE is usually a favorite with everyone, in fact it is called the great American dessert.

As the apple pie is the most preferred in the choice of desserts, the marching band is most enjoyed by the common man.

When we see a luscious, mouth watering apple pie, we sometimes fail to consider that back of this tempting dish is its creator the cook. Often we are deeply moved as we see a handsomely uniformed band marching in perfect unity to the beat of the drum and fail to remember the hours of patient labor of the director. In the case of the high school band, he is responsible for the instrumental technique of each individual as well as the appearance and marching ability.

Now when we consider an apple pie, the first thing that meets the eye is the tantalizing-crunchiness of the flaky crust. What then does the cook do to achieve these amazing results? Just the right amount of carefully sifted flour, plus the proper measure of lard, carefully blended and the exact proportion of ice water added at a certain time. Just as these proportions make a fine pie crust so the individual boys and girls make the high school band. We must have the same careful blending of instruments in the band as we have ingredients in the pie crust. We cannot make a good pie crust with all flour and water and no lard; neither can we have a well balanced band with all cornets. Clarinets, french horns, sousaphones, trombones, baritones, flutes, drums, bell lyre, twirling majorettes, color guards are

Behind every successful School Band stands a well organized Band Parents Club. It is to the Mothers in that group that this article is addressed. For few of you are familiar with the intricate problems of the rehearsal room, but baking apple pies is right in your kitchen. This Band Director's wife, Mrs. Arthur Wise of Lisbon, Ohio, draws some comparisons you will understand and enjoy.

all necessary. A good cook is very clever in buying the correct brand of flour and lard and knows that the final results she will achieve depend upon these choices. The band director knows that in order to have a good band in appearance and playing ability the members must have well fitting uniforms and good quality instruments. This means considerable investment on the part of the parents and the citizens of the community if they are going to have a band in which they can take pride.

Take for instance, the color guard in the L. H. S. band. It is the most complete color guard in the county. Four flags are carried representing the national, state, city, and school. All of our citizens are not familiar with the state flag and few people even know we have a city flag. The state flag is in the shape of a pennant using the red, white, and blue as of the national flag. Seventeen stars are on the blue representing the fact that Ohio was the seventeenth state admitted to the union. The circle of white signifies the state and the red within, the sun.

The city flag was originated by the late Charles White in the year 1903 to

be flown during the centennial celebration. It is a blue and white flag with the shield of Portugal being changed for a red shield representing Ohio with a buckeye tree in the center of the shield. It seems strange that this beautiful symbol of our city is not better understood and oftener displayed.

As we gaze upon the pie and see the tempting sweet juice ooze from the tiny lace like patterns the cook has cut in the crust, we are indeed convinced that, after all, it is the filling that makes the pie. Now when it comes to making an apple pie, the wise cook looks well to her selection of apples—not too sweet, not too tart, not too ripe; but just right for her kind of apple pie, carefully peeled and in position, topped with sugar and spice and flecked with golden butter.

As the filling in the pie—so is the musicianship and marching performance the nucleus of the school band. In rehearsal the band members go over all the music under their director. Long hours are spent in learning the fundamentals of marching and then intricate patterns and formations. These in turn must be executed to the rhythm of the music. Much of this work is done after school on the street near the school and for final rehearsal the band is transported up to the stadium this year for the first time.

The cook is very careful about the selection of the pan in which the pie is baked. It must be of a certain size around and in depth. The pan should

(Please turn to Page 46)

The Author of this Article is
Marquerite Wise,

"my wife," admits Arthur Wise

**Conductor, The Columbiana County Symphony Orchestra
Lisbon, Ohio**

"Although I did provide most of the Material."



The hundred girls who contribute this acrobatic spectacle to the gridiron shows of the Cleveland, Mississippi High School, are known as the Pep Squad. They are under the direction of Miss Margaret Wade and are divided into two groups each having a competent leader. The idea is to delegate the physical effort of the show to these marching girls thus relieving Director Fred Taylor's band to concentrate on its musical purpose. Much time is thus gained for the rehearsal room that might otherwise be required for foot practice on the field.

As I See the Place of the BAND in Marching Maneuvers

By Dr. John Paul Jones

**Head of the Music Department
Delta State College
Cleveland, Mississippi**

IF BAND has not had a long career in the high school curriculum, it certainly has had an intensive one. In the early days of instrumental music band men were eager to gain public performance by the school band. It was not a part of the academic curriculum and those interested in it well knew the price necessary to gain that standing was public acclaim. As long as band remained separate and apart from the school it could never become a part of the curriculum. So, the wise band man played every trick, chief of which was the appearance of the band at football games. Here, the activity of the band was seen and heard by more people in five or six games than might possibly ever hear it during the rest of the year. The same could be said for the appearance of band at basketball games.

The outgrowth of this has been the firm establishment of instrumental music as a part of the public school music program. But there have come some problems. Now the proper place and position of the marching band is being questioned. Band men know that it is difficult to have a fine marching unit the first half of the year, and a fine concert band the last half although some bands do a remarkably fine job of this. But most will agree that it surely is not the

ideal situation; oftentimes not a happy one nor a situation felt to be the healthiest educationally. Hours and hours are spent walking (marching, that is) since it is almost impossible to do a good marching stunt with less than an hour's band practice for every minute to be spent on the field. The band man has, over a period of time, created this situation but now the educational level of band has risen to the point where this added activity is often felt to be unnecessary. It is not uncommon to hear complaints that marching appearances at football games are detrimental to a good concert program.

More and more the question is not

of the band's activity at athletic events but rather to which department this activity really belongs. Perhaps the marching band should not be a part of the athletic department even though its work is primarily in conjunction with it. Rather than solving this problem with grumbling and complaints, some schools have found the solution to the complete satisfaction of all concerned.

Without sacrificing the position of the band, it can be one of the finest components of the half-time show by cooperating with any other organization equipped to do the actual marching but not in a position to play the necessary music. One of the finest

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cooperative ventures among high schools is that found in the schools of Cleveland, Mississippi. Here, the fine band is under the direction of Mr. Fred Taylor, and the excellent high school girl marching group is directed by Miss Margaret Wade. These two organizations work in complete harmony in preparing the half-time event for every football game and the results obtained are a testimony to the effectiveness of the effort.

The marching unit under the direction of Miss Wade consists of one hundred girls and is officially known as the Pep Squad. This organization plans and develops its weekly maneuvers through rehearsals separate and apart from those of the band and only at one grand rehearsal is the entire show put together. The band has its part as will be seen by the accompanying pictures. It rehearses all music which has a part in the half-time production, and all band maneuvers which go with the movements of the Pep Squad. The Pep Squad is divided into two groups of fifty girls each with a drum major at the head of each section; Miss Mary Ellen Stafford leads one group while Miss Frances Norwood leads the other and both are capable majorettes. These two groups work together in all maneuvers, coordinating their movements regardless of their position on the field.

Mr. Taylor, director of the Cleveland high band, has found this situation to be a wholesome education in many respects, chief of which is the spirit of cooperation learned by all members of the entire group, realizing that a complete show can not be produced by one organization alone but to do a fine job there must be a coordinated

Just what is the status of the band in relation to the physical education program. Perhaps the band has no business striving to do those things which are primarily best suited to promotion by the physical education department. Too many times the half-time stunt put on by the band is not connected with music or musicianship at all but is a physical education game or stunt; something which could be done equally well, and possibly better, without instruments. There is no glory for the band at the half-time if it merely does that which could be done better by an unencumbered group.

effort of all—both those in the band and those out of the band. As for Miss Wade, her efforts in physical education do not go unnoticed but her ability has been widely acclaimed because of these special performances. For band director Taylor, he has found this method to be less tiring and it affords more latitude in rehearsals since he is not harassed by having to work up new band maneuvers each week. There is more rehearsal time for fundamental training and concert work. As for the school, this cooperative effort offers a much finer show at the half, than perhaps, would be the traditional and possibly time-worn band parade at the

half. The pictures show the band and pep squad doing a "Hi Grads" formation; a part of a home-coming celebration.

This Fall the author has seen nothing nor heard one word which could be construed as a reflection on either the band or the pep squad because of this cooperative effort. On the contrary both groups have received much local and long distance praise.

The same spirit was exhibited on the campus of the Delta State College at the home-coming game. During the half-time the college band, under the direction of Edward L. Cross, and a physical education dance class, di-

(Please turn to page 33)



Even in the simpler formations the marching girls contribute greatly to the general spectacle on the field. Contrasting uniforms are important.



Los Charritos de Nogales is truly one of the most colorfully costumed school bands in America.

Los Charritos de Nogales, Arizona

NOGALES, ARIZONA is the smaller of the twin cities of "Ambos Nogales" that are situated one on either side of the U.S.-Mexican border. This unique location colors the lives of all inhabitants in such a manner that living here is different from life in any other community in the country. U.S.-Mexican relations are extremely amicable, and both communities cooperate closely in various civic enterprises, especially at fiesta time.

Ninety to ninety-five percent of the school population is bi-lingual, and many of the students have dual citizenship. The gay customs and the happy folk songs of old Mexico blend with the pace of modern American living and the latest "Hit Parade" tunes.

Nogales is the northern gateway to the whole great west coast of Mexico as the great mountain ranges of the Sierra Madre Occidental bar it from the rest of Mexico. The city has a large transient population from both countries, and many of the high school boys and girls know Guadalajara, nine hundred miles to the south, and the great city of Mexico, which is even farther, better than they do Phoenix or Los Angeles, which are comparatively close to Nogales.

When the present bandmaster was in the USAAF during this last war, he was stationed for a brief time in Tucson, sixty-seven miles to the north of Nogales. He liked the country so

well that he resolved to return. When he came to Nogales in the fall of 1947, he found a "band" of six which was unable to play the simplest music. Nogales had had, before the war, an extremely well drilled and popular drum and bugle corps. As in most of our high schools, the war did much to disrupt the music department of Nogales, and it was only by very prompt and energetic action that it was possible to put a little corps of twenty on the field in time for the first football game. Knowing that a band had so much more to offer musically, Mr. Gholz dropped the corps at the end of the first football season and concentrated upon the developing of a band.

A few more musicians came "out of the bushes," beginners were started and equipment added. Mr. A. J. Mitchell, superintendent; Mr. Wade Carpenter, principal; and the school board, headed by Mr. James Manson were most cooperative. The parents and all the community gave splendid backing. The struggling little organization made an appearance at a school assembly, and although their music was very elementary, they were extremely well received by a school popu-

lation starved for music. Playing easy marches they began to join in the frequent fiesta parades that often extend through the business districts of both cities. (It's a dull month in Nogales without at least two parades.)

The majorettes, a group that had for the past several years functioned independently of the music department, joined the marching unit. There were inevitable conflicts and frictions at first, but in time the two groups learned to work together under a single leadership.

A color guard was added carrying the flags of the U.S., Mexico and Arizona.

Because of a limited budget, elaborate costuming was out of the question. A white shirt and white trousers were used as a basic uniform, a red scarf was added to the waist, a colorful sarape or Mexican blanket was folded over one shoulder, and a huge Mexican sombrero topped it off to form a colorful, practical, inexpensive outfit. The color guard wore the same costume.

The majorettes were garbed in abbreviated versions of the *China Poblana*, or Chinese Girl dress, the fiesta

Their Story, as Told to Us
By Charles A. Gholz
Bandmaster Extraordinary
Sleepy Hollow, Nogales, Arizona

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costume of the west coast of Mexico. Heavily spangled with gold sequins and in bright colors they set off the Latin beauty of the señoritas to the greatest advantage.

Just how colorful a uniform it is was attested by the judges in Tucson's *La Fiesta de los Vaqueros*, or annual rodeo. There, in their first competition, the group won the cup as the "Most Colorful Out-of-town Organization," a feat they duplicated in this year's rodeo.

Then came the first of the extended trips into Mexico which were to do so much in building the group and in establishing their reputation along the west coast of our sister republic. The last link in the hard surfaced highway to Hermosillo, capital of Sonora, Mexico, had been completed. Motorcades from Phoenix, Tucson and Nogales were driving down, the Governors and official delegations from both Sonora and Arizona were to be present. There was to be a parade, a plaque presented, a barbecue. What could be more logical than to send the band? There were some dubious head shakings at the thought of sending such an inexperienced group as part of the representation of our city. However, under the enthusiastic leadership of Mr. Frank Savitt, merchant, city benefactor, and one of the band's best friends, funds were raised, and the band sent on its first long trip as good neighbors. In spite of their youth and inexperience, they made a very good impression in the Sonora capital, and were called upon to play for Governor Horacio Sorbazo in his palace.

The Hermosillo trip had been made after the close of the 1947-48 school year, and the band settled down for some intensive work in the first sum-

mer band school that had ever been held in Nogales. They were a vastly improved organization when they went on the field during the football season at the beginning of the 1948-49 school year.

As yet no name had been given the group, and they were referred to as "The High School Band," or the "High School Marching Unit." Searching for a name as unique as the school and the marching group, the unit chose *Los Charritos*. A charro is a Mexican cowboy in his flashiest clothes. A charrito, or little charro, would signify to Spanish speaking audiences an extremely colorful group. The concert band would certainly continue to function as such, but on the march the group was now *Los Charritos de Nogales, Arizona*.

In addition to marching for five home games, Mexican Independence Day (September 16) and other local fiestas, the group was called to Elgin for a rodeo and made a football trip to Bisbee before the Christmas holidays. With the assistance of the High School Chorus, also under Mr. Gholz' direction, they staged two concerts, participated in the weekly H.S. radio shows and provided talent for the many civic clubs and functions of Nogales.

At New Year's time they journeyed to Phoenix for the Salad Bowl festivities. Here, in addition to the marching of *Los Charritos*, *Doc Rhythm*, the Nogales High School dance band, provided the music for the New Year's dancing of boys and girls from all over the state who had come to participate in the big event.

During the new year they continued to be called upon for local affairs, sent the small "Dutch Band" to the basketball tournament at Benson, and to the Douglas rodeo. In the spring



"This man from Minnesota took his Master's Degree from the State University; worked with Gerald Prescott there in the development of the big nine marching shows and was a member of both the concert and marching units, playing clarinet. He set up in business in Nogales in a barracks with six kids who "couldn't play Lightly Row." Now has a concert band of 50 well equipped, a second band of 30, a beginners band, and the marching unit *Los Charritos* of 65. "More than music, I think the band teaches a way of life, and it most important in its instruction in adjustment, self-control, and discipline."

the concert band made a tour to Tombstone, Bisbee and Douglas, no small undertaking in this land of immense distances. Again they were invited to go into Sonora to play and maneuver at the town of Santa Ana for the dedication of a new "béisbol" stadium. The final big event of the year was the spring festival at the University of Arizona attended by all the musical groups of southern Arizona.

However, they were recipients of one more unexpected honor and pleasure when *Los Charritos* were chosen as the official band for *La Fiesta de Pesca*, or fish festival, at Guaymas, beautiful showplace on the Gulf of California, far to the south in Mexico. It had been the custom of the *Comité de la Fiesta* to call upon one of the large professional bands from the city of Mexico for these occasions, and all felt it a singular honor to be chosen to make the trip. In all honesty, it must be admitted that many of the parents were apprehen-



Under Mr. Gholz' patient and scholarly direction the concert band has achieved a standard of musicianship and interpretation which emphasizes the natural talent and rhythm of his group.



sive. Four days in a foreign land with sixty high spirited boys and girls? Ocean voyages? Swimming in the breakers? How about healthful food and pure water? The *Comité* promised to pay all expenses and to give the band a fine time. There would be a good hotel, good food, bottled water, dancing, swimming, beach picnics, a cruise around beautiful Guaymas Bay, a circus, water ballet, and, oh yes, the band was expected to make a couple of appearances. Finally, the last reluctant parent agreed; chaparrones were chosen, menus sent on. The big day arrived. On a Friday morning, to the undisguised envy of the rest of the student body, Los Charritos boarded busses and began their trip south. Lunch was served in Hermosillo, lovely Sonora capital and scene of last year's triumphs, and eleven hours after the start, tired and dusty, Los Charritos rolled into the beautiful gulf city of Guaymas. There they were met by truck loads of the wandering Mexican minstrels known as Mariachis. Each group of Mariachis played a different tune as loudly as possible and sang at the top of their voices!

The busses were driven through crowded streets preceded by the Mariachis, a police escort joined in with sirens screaming, each bus driver's hand was held firmly upon the horn, the thronging thousands cried

Spin the Wheel. Anywhere it stops on this dial of feminine pulchritude you will win a beauty. These marching baton twirling seniorites so colorfully clad in their sequin embroidered China Poblana are a very important part of Los Charritos de Nogales.

frenzied welcome.

"Gosh" said one awe struck student, "Gosh, we've GOT to be good after this!"

There was a general shaking of heads in assent, and the resolution of the group to do their utmost was apparent.

But this was only the beginning. The band had come as "Good Neighbors," planning to do their Mexican friends a service. They, however, had planned it the other way. What magnificent hosts! Never shall Los Charritos forget the exciting events of the Fiesta de la Pesca, two thrilling full-to-the-brim days of lavish Mexican hospitality.

Among the events that will be remembered most vividly, the long afternoon's cruise around the lovely

(Please turn to page 40)



The mixed chorus of the Nogales High School was originated and conducted by Mr. Gholz. Now the school has added a vocal music teacher to its faculty giving the music director more time to devote to his colorful band in its fast growing fame.

Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.

Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College

Address all Correspondence, Choral News, Announcements, Pictures to Dr. Swift, 379 Main St., Oneonta, N. Y.

SONGS —Without Words

During the past month the world has heard more choral music than at any other period in the year. College and school groups have appeared at very frequent intervals over all of the networks of the country. Assembly programs have been devoted to carols and other choral music programs. Churches which most of the year have a double quartet of singers, have increased their numbers and presented cantatas. Christmas time is always a time of great choral music . . . instrumental has to take a secondary place.

During the last century a series of SONGS WITHOUT WORDS was written which were immediate favorites with the listening public. These were instrumental numbers of the "salon" type which usually soloed some instrument, with a fine chordal background. They were not written for choral groups. However anyone listening to the average Christmas program of the past few days might well imagine that a new type of composition has appeared on the market . . . SONGS WITHOUT WORDS for choirs.

It is often agreed that singers sacrifice words in order to produce beautiful tones. The quality of the voice seems to be of primary importance while the words which carry the "meaning of the selection" are ignored. In singing at extreme ranges, sopranos on very high tones . . . this can be overlooked. But the average Christmas carol is not too high and there is absolutely no excuse for any group to sing without clear diction which carries the message across to the listeners. If by any chance you made any recordings of Christmas programs, listen to them from this point of view. Can you understand the words? Can people unfamiliar with them understand them? Does the song get the "message across" or is it just another "song without words"?

In choral work rhythm is of greatest importance. Phrase endings must

be released at the same time. Within the phrase, words must be articulated together. Either the singers watch the conductor who in turn gives some definite motion for the closing of vowels, etc., or the singers follow a rhythmic pattern which demands that at a certain place in the beat, the consonants are added to the flow of vowel tone. At this point, we would like to call your attention to the poor conducting which many choral directors use and which often leads to poor diction. As pointed out by Dr. Lara Haggard of the Fred Waring Organization while speaking at the New York State School Music Association's Conference in Saratoga Spa, the time has come for more real conducting on the part of the choral directors. We must conduct measures and phrases, not just words . . . When the conductor gives a steady beat which is accentuated by additional motions "within the beat" for guidance in enunciating together, then the choir, no matter how small or how large, should be able to sing so that every word is understood. In some contrapuntal music when voices are not speaking the same words at the same time, there is an excuse for the audience not to be able to understand what is being sung, but in ordinary chordal type of singing, there is no excuse except a poor musical performance.

The singing of a beautiful carol without a clear carry over of the words to the listener, IS POOR SINGING IN ANY MUSICIAN'S LANGUAGE.

Without going into a great many details (which may be found in almost every good book on choral conducting), we would like to offer one or two suggestions. First establish a definite rhythm and sing certain phrases in strict time without any rubato or dynamic changes. Push the rhythm until everyone feels the words together. Second . . . if there is still a weakness in the diction, then speak

the words to a definite rhythm which may be made by clapping the hands, having some one play a series of rhythmic chords on the piano, by the director's counting, or by tapping the foot. If the choir is singing in the Waring style using hums for word accents, then still another step is needed in which the hum is accented.

Conductors will do well to decide upon some motion of the hands which will close words into hums, end phrases either with a diminuendo or with an abrupt stop. The responsibility of good diction in the chorus must be the responsibility of the singers.

As is the case in fast band and orchestra passages, we have to space notes with a sharper articulation. So in singing,—the faster the music, the shorter the note values. The use of space between SYLLABLES . . . not words, will often increase the diction. After a few rehearsals in which the main emphasis for the hour is placed upon correct enunciation, it will be seen that the average choir will sound so much better . . . and the audience will enjoy the program much more.

During twenty years of church choir conducting, your editor used to sight his diction on one old gentleman who was rather hard of hearing. If he leaned back in his seat and enjoyed the program, then we knew that the words were "going home." If he leaned forward and cupped his hand over his ear, we knew that not only he . . . but practically everyone in the congregation was failing to get the message of the song.

There is no excuse for poor singing. Time and attention to good diction will pay off in compliments to any choir. Let us leave the SONGS WITHOUT WORDS to the instrumentalists who do not have the advantage of language with which to deliver the message of their music.

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Choral Section

Teaching Music Is So Much More than Teaching Music

By Doris Wagner

Oneonta, New York Junior High School

"Guidance is defined as the process of acquainting the individual with the various ways in which he may discover and use his natural endowment, in addition to special training available from any source, so that he may live and make a living, to the best advantage to himself and society."

PERHAPS THE MOST CHALLENGING group of children are those of Junior High School level. Certainly they are the most varied in physical appearance, abilities, emotional balance and interests. Generally speaking, the largest percentage of this group desires some bit of individual recognition. Music offers them excellent opportunity.

Several years ago, with the consent and cooperation of our Junior High School Principal, we organized an Eighth Grade Boys Chorus. The club was started especially, for a rather large group of talented fellows. The group rehearsed and performed many numbers that year. In fact it proved such a wholesome benefit to so many of the boys, that it has since become an established part of the curriculum.

It was through this group that the faculty and school officials discovered what a guidance factor music could be, in the lives of the teen-age child.

Find the "Happy Medium"

In music, just as in other subjects, a class may contain the widest variety of innate abilities and interests. Private lessons have put a few far ahead of the rest of the group, and certainly there are one or two who are bored by any artistic field. The greatest percentage of each class will be that "happy medium" who have a little knowledge, a little interest, and an easily stimulated desire for greater learning — provided that knowledge is offered in an interesting manner. We found this to be true in all our groups.

The boy with the changing voice is usually more embarrassed by it than he will allow you to see. Rather than subject him to possible ridicule and kidding, the Boys' Chorus offered him

a chance to develop his voice, find fun in singing, and gain a facility in the actual reading of music. Barber-Shop melodies, popular and semi-popular songs, plus a few serious numbers provided a wide range which satisfied all of the boys as well as the public for whom they often sang.

Encouraging the Oldies

The over-age boy of the Junior High School is often the greatest trouble maker. These fellows were not disregarded, however, but were brought in to the club—usually as baritones or basses. They soon discovered that they were a vital part of the entire group. In their new found interest, they found they often had to struggle quite a bit to learn and to carry their part, but the fun of accomplishment far exceeded the labor expended. Thus, directed energy paid off in good performances.

"There is no one wholly unresponsive to the elevating appeal of music. If only the right contacts and experiences are provided, every life can find in music, some answer to its fundamental need for aesthetic and emotional outlet. Education fails of its cultural objective unless it brings to every child the consciousness that his own spirit may find satisfying expression through the arts."

All of the boys became better listeners through this work, for once having learned to sing a part, they became much more alert to the efforts of others. With the present emphasis on recordings and radio, that seemed a good thing to encourage. Now our music course became education for today's living.

Not for Talented Only

Our greatest effort in all of this work was directed toward the potential consumer phase of music, rather than only toward the very gifted child. We felt that the talented ones would get their training regardless of what we might offer them. A few of the exceptional boys were encouraged to perform solos, thus expanding our programs and at the same time giving the individual boy an oppor-

tunity to be heard in public. We considered most of the boys as future bankers, electricians, mechanics, Board of Education members, etcetra. We wanted the community as a whole, to reap the results of an interesting school music program. The church singing, choirs, and clubs of our city should be stronger in music by our efforts. These young men would be the future members of these groups. Dr. Mark Shinnerer, Supt. of Cleveland Public Schools has expressed it with such force:

"I was robbed . . . the common untalented people, such as I was, didn't rate . . . Music educators are perfectionists. We seem to have been wanting super-duper orchestras, bands, and choirs that win contests, win community support, and help swing levy and bond elections. We have been wanting good producers and you have been producing them . . . and most of them make good consumers. But what about the rest of us, the other folks who can't produce but would make fair consumers? From my personal point of view, listening is all there is to music . . . I plead for more attention to training the listener, the consumer without whom your producers will not have an audience . . . I would even be willing to sacrifice a bit of the producers' perfectionism in order to increase the quality and quantity of the consumer . . . I hope that the time will come when no boy or girl will be robbed of his birthright."

Various members of the clubs, for whom we perform, often express these same sentiments to us; Kiwanis and Rotary members who regret that lack of opportunity in their school days; mothers who wish their sons had had this chance. The verve and vitality of the fellows, in their public appearances more than compensates for any errors or slips in their singing.

Keep Boys in School

Several of the boys gained such a sense of accomplishment from this club work, that they went on to complete their high school courses, despite the fact that they had been planning to quit at 16. Most of the fellows chose to enter the high school choruses as they entered Senior High. The Senior High School curriculum has had to expand into two clubs, since so many more have shown their interest in music.

The Boys Chorus Members however, are not the only ones who have been influenced by our music classes. This

¹Studebaker, J. W. "The Occupational and Guidance Service: A Report of Progress," *Occupations*, Apr. 1939, vol. 17, no. 7, p. 587.

²Statement of Belief and Purpose from Resolutions adopted by the Music Educators National Conference, biennial meeting, Los Angeles 1940. *Music Educators National Journal*.

³Music Educators Journal. Apr.-May 1948, p. 25.

Choral Section

guidance factor seeped into all of the regular music classes too. Appreciation lessons sometimes over-flowed into Social Studies, English or even into a Science discussion. Those students who were outstanding in these other subjects, but perhaps weak in music, were especially encouraged to contribute to our discussions. Acknowledgement of a good report often stimulated that child into greater effort in music itself. Certainly the group learned to respect each individual for his or her own valuable contribution. Through music's relationship with many other subjects, it proved itself a vital part of each person's life.

Almost every event in history is recorded in our musical heritage. The understanding of other nations and peoples is easier when we hear their songs and try their dances. Ballads of war and victories, spirituals of enslaved peoples, hymns of the pilgrims—all are real history, in a music class.

"Toss out the written record and you'd still find the juice of American achievement and the country's physical development in the folk music that passes from generation to generation. . . ."

Music Follows Our Lives

The romance involved in the development of various instruments, the story of the machine age and its influence on instrumental progress, the craftsmanship of different nations, the science needed for true accuracy and precision; art and music embodying many of the same basic principles of form and color, and certainly literature with a comparable phrasing and style; music for almost every event in life—christening, play, romance, wedding, war, death—we cannot escape its closeness to our daily living.

A Place for the Shy

We soon found that many of the timid and shy children—both girls and boys could perform in a large group, and still gain self confidence and poise. Certainty of his own good abilities is a difficult thing to attain for some of the slower pupils. Music is not limited to small teams as is the athletic department but music can be performed in large choruses, where even the shyest can participate, and still feel proud of having appeared before an audience. Since every human

^{Dr. Duncan Black McDonald Emrich, curator, Library of Congress Archives of American Folk Music. The Land Sings, Carl Biemellier, Country Gentleman, July 1948, p. 25.}

(Continued on Next Page)

Why I Love Teaching Music in A Rural School

By Miss Jane McCown

Music Supervisor
Freeland Park H. S.
Fowler, Indiana

Teaching music in rural schools can be a most enjoyable experience. The rural school children are eager to hear about music and great musicians. They listen enthralled to the "Grand Canyon Suite"



"I Love to Teach in the Rural School," Miss McCown

and hope some day to see it, after getting a glimpse from the music. They cling to Western type music, for the most part, and there are very few who do not know the words to "Home on the Range," "Red River Valley," and "Daniel Boone." They are interested also in movies and love to tell the stories and the music that was played. Another source of musical enjoyment for them comes from the radio. If intelligently discussed with the children, the radio and movies can be very educational musically. The coming of television

should someday help the rural school music greatly.

One musical activity that can be enjoyed in the rural music program is group and assembly singing as often as possible. This can be very successful and the entire school from 4-12 enjoy these get togethers. A quiz program can be used satisfactorily, or a short skit or an educational happening can be briefly given by one of the students. Student talent should be used and developed as much as possible. A high school girl accompanies the assembly singing.

One of the most enjoyable programs during the school year is the Christmas operetta given by the grades. There are a number of good Christmas operettas that entertain the audience and are so much fun to give. This can be a program that the rural communities look forward to each year and glee clubs and choruses can furnish the more serious music of Christmas during the evening.

Music should be for the enjoyment of the people participating and in rural life this is found to be very true. These communities often have square dances at their Farm Bureau and Rural Youth meetings. High schools are scheduling square dances now and that is so typically a rural activity.

Rural communities now have the opportunity of hearing and seeing great artists from the musical and entertainment world through State University programs. They bring noted musical shows like "Oklahoma," "Brigadoon," operas, Fred Waring Glee Club, and many famous singers to their stages and the public has a chance to see and hear. No longer do they have to go to the "big" city to hear great music and musicians.

Music in rural America is just as enjoyable as anyplace else in this big wonderful country. We are helping make America music conscious.



Girl's Glee Club of Freeland Park High. Front Row: Janice Tinsman, Helen Munson, Cleodith Anderson, Hazel Estes, Marjorie Hinkle, Janice White, Roberta Herbst. Second Row: Catherine Gretencord, Accompanist; Sue Smith, Shirley Lampe, Claire Brouillette, Loretta Kult, Margaret Schwartz, Marilyn Thompson. Back Row: Miss Jane McCown, Music Supervisor.

Choral Section

being desires to "be needed" music can aptly satisfy that urge for many children.

"Music education is our outstanding example of combining the best in group work with the maximum individual participation. Group music provides social approval of the individual; it requires cooperation among individuals; it builds respect for organization, for leadership and for excellence . . . You have a formula. I think which will help us all to remember that statistics are boys and girls, that teachers are friends of boys and girls, that pedagogues can and should be counselors . . . I plead for equal concern for the less gifted who will always be listeners . . . music is a means of general education, which encompasses education for inspiration, education for enjoyment, and education for spiritual communication."²³

In our zeal for interesting each and every child, we had to try to avoid turning our department into a high pressure group, yet no other department aside from athletics so takes the public fancy. We try to remember our real responsibility to the child himself.

"We teach not only music; we also have a responsibility in character development."²⁴

Occasionally some youngster failed to keep up his regular classes, simply because he was over enthusiastic about some coming performance. This made it very difficult for everyone involved. The student soon learned his lesson, when he found he could not perform unless the regular daily assignments and tasks were completed. The group itself often did the prodding. They themselves saw the need for each child being present, and often pushed some slow worker into better regular

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class preparation in order that he might perform with the group in some musical program.

Cookie Manners

Good manners and good public behavior was a result of discussion by the group, both before and after our performances. One of the most humorous events occurred when we took a group of twenty-eight eighth grade boys, many of whom came from country homes, to perform for a Women's Club Tea. One dear old lady who poured for that tea, exclaimed that she had never seen so many cookies vanish in such a short time, but that having had a boy of her own, she felt that our boys restrained themselves admirably. Certainly these contacts with the public are good character development phases of our music program.

Inspiring to Citizenship

The real power of music to stir us was brought home to the boys at a Christmas program, which they gave for the Kiwanis Club. After presenting a 45 minute program of solos, and ensemble work, ranging from humorous to sacred music, the boys who announced the program asked the men

The Letter You Wrote

(It has not been our purpose to outwardly reply to the letters which we have received from our readers, but one from Juan P. Miller, Mountain View, Alaska, does rate an answer so . . . Box 1528, here it is.—Ed.)

The question of established requirements for the membership in our school choirs is one which cannot be answered simply by a yes or no. We first must establish in our own minds what is our purpose of having a school choir. Should it represent the few select singers in the school or should it be open to all students? Is our purpose to study music or to present a series of programs? Is our entire year's work aimed at winning a good rating in a contest or are we trying to lift the cultural level of our community?

In the school system where the director of the high school choir also does the grade or elementary supervision, he will know the capabilities of his students without a formal try-out. In the Fourth Grade he will recognize a very fine voice and will then implant the desire to sing in the high school choir. "Mary, you have a very lovely voice. Keep at your reading and you will be a fine singer in high school." Not only does Mary do her best but she also inspires other students who desire to receive the same recognition for their singing ability.

to sing several carols with them. When that club responded with full voices and power, many of the school fellows were awed by the feeling within themselves. The thrill of such unity of spirit affected everyone in the room, and many of those performers learned for the first time, the inspirational quality of music.

Finally, in our guidance through music, we realized that community citizenship had been elevated to a higher place. Teamwork was developed, social behavior and the spirit of serving others was increased. These young people gained not only a personal pleasure in music, but the idea of serving others through their group efforts was a brand new idea for them. The guidance factor lies not in our specializing in music, but in its varied aspects; of preparation and performance. We hope we make each of our music students a better all around citizen through his musical experiences.

²³David Henry, Pres. Wayne University, "Music Education for a Strong America," *The Nation's Schools*, June 1948, p. 45.

²⁴The Problem Pupil, Wm. Krevitt, *Music Journal*, Mar.-Apr. 1948, p. 61.

In such a school system, the high school choir may be an invitation affair . . . open to any students who desire to come for auditions . . . but especially those who were members of the grade choir, or the junior high school choir, or members of their own church choirs.

It is our belief that the school choir should be open to all students. In this connection your author used to enroll about forty percent of the senior high school student body. The first few weeks were spent in getting everyone to sing his own part in tune. With some leaders (of the previous year's choir) scattered through the various sections, it is quite amazing to see the number of students who can "learn to read" in a short time. This is very true in a system where there has been a solid foundation of music in the grades.

However, there will be some students who cannot make the requirements for the school choir and before the Christmas Concert, which was usually the first public performance by the choir, there would be auditions. Eight students, two on each part—SATB, would stand in front of the entire choir and sing one of the easier choir numbers. If the student could not do this after 3 months training, then he was dropped from the choir

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How We Stopped the After-High-School Music Sag for Graduates with

The Memphis Youth Concert Band

An Inspiring Story Told by its Director R. Roy Coats

MAYBE ITS A WASTE of time but I do it anyway, for if firms all over the world spend billions on it, it must be good. I'm speaking of advertising. I try to read everything that comes across my desk. Its the one way of keeping up with what is new and what is being improved. Sometimes it pays big dividends. It did about two years ago. I had an unimpressive envelope addressed to Band Director, Humes High School, Memphis. I opened it and found a very attractive program inclosed that was given by a group of young musicians making up a civic orchestra in a western town. It specialized in taking the best musicians from the high schools and furthering their interests and talents in a young adult orchestra.

"Why wouldn't that work for band, too?" I asked myself. It is just as necessary to keep up the work on the flexibility of the lips as it is on the fingers. Music is like athletics. One must keep up practice or retard both in ability and ambition. Especially does this apply to the "cup" players. Concentrated rehearsals nine months of school and a let-down period of three months, then the demand for the best performance on the football fields put a band director in a tail-spin and a real predicament. Then what about the dead end street for bandmen at the end of high school graduation?

As the Memphis Park Commission had already obtained national recognition for its youth programs, I decided to air my plan and desires to its directors: sponsoring a group of youths through the summer to be known as the Memphis Youth Concert Band.

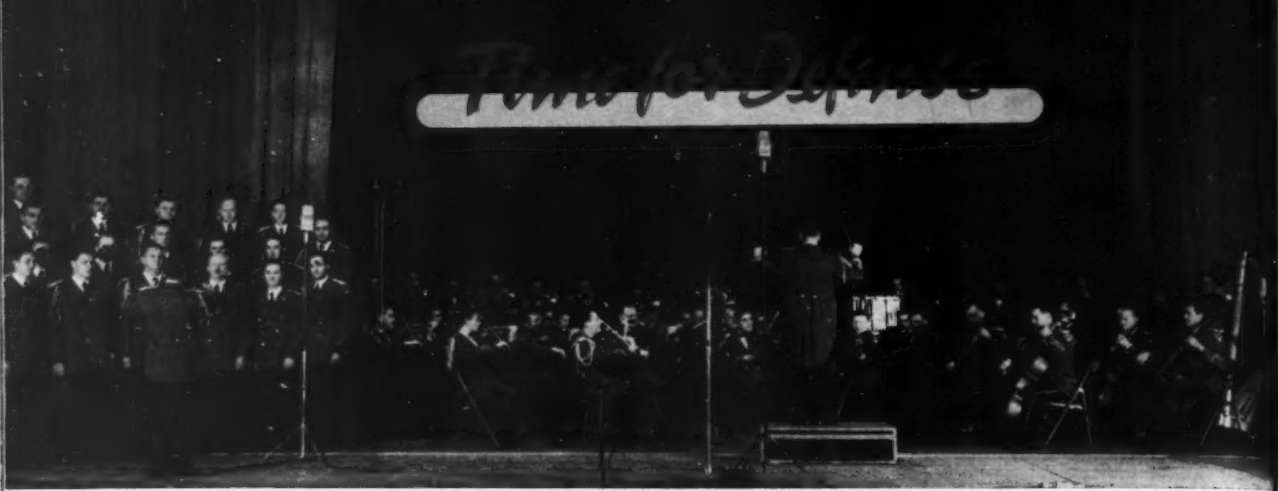
I told them (with a firm belief that it could be done) that I could get a young peoples' band and within a

short two or three weeks pick out fifty members and have enough rehearsals to start giving weekly concerts in the park. This would do two things for them: it would further their efforts with their youth program, and it would give them band concerts in the parks during the summertime. For the students in the band it would

(Please turn to page 50)



Local newspapers have been generous with praiseful publicity for Director Coats' Youth Concert Band. The picture above is reproduced from a recent five column spread which shows Jerry Anderson, student at Treadwell, and the director going over some of the scores before a rehearsal. Right: the Flute Section taking their chairs for a recent Sunday concert. They are Wendel Harven, Carolyn Koch, Roy Coats Jr. and Betty Rutledge.



The U. S. Air Force Symphony Orchestra and "Singing Sergeants" broadcasting their newest program "Time For Defense" heard over the American Broadcasting Company each Tuesday evening from 10:00-10:30 P.M. EST. "The Air Force Hour" also features the Air Force Symphony each Friday evening over the Mutual Broadcasting System from 9:00-9:30 P.M. EST. Lt. Col. George S. Howard, Conductor.

The National School Band Clinic of The U. S. Air Force Band



"ARE YOU WITH THE BEAT?"

By T/Sgt. Nicholas Rossi

Trombonist, The USAF Band

The modern conductor has a trombone section at his command that is capable of much finer performance than that of a generation ago. But he is still disturbed, occasionally, by a sluggishness in the response to his beat.

The business of following a conductor requires more alertness and rhythmic sense than any other phase of band and orchestral performance. An obstacle in the way of perfecting this technique of following is the fact that the worst offenders are least aware of discrepancies between conductor and performer. Don't feel beyond erring in this respect.

Sense of rhythm can be sharpened somewhat, but even at its best, it must be accomplished by an ever persistent urge to be precisely with the baton. Check yourself. If you're able to stay with the beat of a metronome while sight-reading, then you can follow a stick if you keep alert.

A good trombone section follows the lead man where pitch, dynamics, tonal blend, etc. are concerned; but rhythmically, the perfect team is made up of individualists who take orders from the conductor and no one else.

Place your stand so as to have eyes,

music, and conductor in as straight a line as possible. Then, with your eyes on the music, focus your mind on the stick. When necessary, memorize the passage and glue your eyes to the baton.

Technically speaking, if the attack occurs simultaneously with the conductor's beat, it will sound late up front because of the distance and the time element involved. However, this point is often times elaborated upon when the fault lies with performer. Learn first to strike precisely with the baton. Experience and good judgment will take care of other difficulties.

TYMPANI

By T/Sgt. Robert F. Moore
Principal Tympanist

Here is a picture of an old French type machine-drum. It was used in and around Paris about 1790. In its construction we find a very definite change in the manner of applying tension to the head. First of all, notice the absence of lugs on the bowl which previously received the tuning screws. In place of tuning screws we find eight rods running from the counter-hoop down to eight short, iron arms extending from a round iron plate. This plate is activated by the pedal which is moved up or down. In the movement of the plate, all eight tuning rods move with it, which consequently loosens or tightens the



head. All very simple, isn't it? Since kettle drums, according to records came into use about 4000 B.C., it has only taken us approximately 6000 years to bring forth this model.

TRUMPET

By M/Sgt. Robert J. Markley
Principal Trumpeter

Mutes are an essential part of the trumpet players equipment, particularly for those who play dance music. Different and pleasing tone colors can be achieved through their correct usage. The standard

mute most used for both dance and legitimate playing is the straight mute.

Various types of cup mutes are used for solo and ensemble playing. Different tonal colors can be obtained by adjusting the distance of the cup from the bell of the trumpet.

The Harman mute (wa-wa mute) is used for certain special effects. Modern writers of symphonic music occasionally find use for it in their music. These three types are the most used mutes but there are several others made under different commercial or trade names that have value for special effects.

The mute should not be used for regular practice periods. Mutes tend to "flatter" the tone and cover up bad qualities that need to be worked on. Practice with mutes enough to become familiar with their characteristics but only in proportion to their use in regular playing.

OBOE

By M/Sgt. Harold Fleig

Principal Oboist

Let's start off the new year with some words on the care of that oboe of yours. As you know, that top joint is quite small at the top, particularly at the inside diameter. That makes it more liable to crack when subjected to extremes of temperature. So if you have to use it at the football games this winter, don't put it on the radiator when you get back home.

There's too much difference in those temperatures. Of course, an oboe can't be any help in a band playing in forma-

tion outdoors anyway; so let's hope that you'll be able to carry the extra batons, or something like that. An oboe is a pretty delicate instrument, after all, & its key system is the most intricate of any keyed instruments. Be sure that you have a swab or feather that can get into all of the upper joints, & be sure to swab out the joints after each practice session or performance. Don't SCRUB, just pass the feather thru once or twice. Use a good bore oil on the inside of your oboe methodically, especially if the instrument is new.

Keep the cork joints greased so that they work easily as any roughness in handling may easily snag some of the three articulated keys. There are 2 of these on the 2 main joints & 1 other on the bell. Form good habits in putting the oboe together so that these articulated devices are never snagged or bent. Your case should always hold a container of mutton-tallow grease or Vaseline. Use these on the corks. If your oboe is equipped with little wooden covers to protect the tenons (joints) when the instrument is not being used, USE them. These caps will guard the tenons from cracking or chipping and in addition will make the oboe more snug in its case.

Cases are usually cut to hold the instrument with the tenon protectors in place. Leaving them off will cause a looseness in the fit that may lead to damage to the keys. Put some vaseline on the screws occasionally and don't forget to oil the springs and the joints between posts & rods, etc. Any questions? Send 'em in, by all means.

time allows the bass drummer to change sticks. On the other hand, when there isn't sufficient time, or it is not practical, the double headed lamb's wool beater can produce a roll. One point should be kept in mind when using the double headed beater. The large head should be kept closer to the shell than the small head in order to allow the small head to bring out more resonance. This will help balance the bigger sound of the large head. This may seem to be a fine point, but if the large head is closer to the center, the roll will be uneven.

Question: What is a "press" roll?

Answer: The "press" roll, sometimes referred to as the "crush" or "buzz" roll is an alternation of three or more strokes on the snare drum produced by one hand. Or, when one allows the sticks to produce more than two strokes with each hand the roll becomes a "press" or "crush". This type of roll should be studied only when the long roll or da-da, ma-ma is well under control and should never be a short cut method to learning the snare drum roll. In order to produce a smooth press roll, the hands, wrists, and arms should be relaxed and the sticks allowed to bounce freely. The alternation is dependent on the control and duration of the bounces of each stick. Each stick should not vibrate too long, and equal pressure should be applied to each hand. This type of roll should be executed near the shell of the drum and is most effective in soft and delicate playing.

PICCOLO

By M/Sgt. Robert E. Gray

Principal Piccolo Player

Question: Can I pull out the head of my D₅ piccolo and use it in the orchestra?

Answer: By no means, if you drew the head joint out to make the D₅ the same overall length as the C, the result would be a very flat D₅ piccolo not a C. The spacing of the tone holes is relative to the length of the instrument and such

(Please turn to page 31)

And Here Are the Answers to the Questions You Ask

BASSOON

By M/Sgt. Harry H. Meuser

Principal Bassoonist

A young bassoonist from Texas asked me for information in regard to cleaning a bassoon bocle. I believe I answered this same question last year but, here it is again. I suggest a special brush, minute in size, with a long wire enabling you to pull it thru the bocle. This together with warm water with a few soap suds does a wonderful job. If you have difficulty obtaining such a brush please write me.

Another question which I have received this month concerns the lubrication of the bassoon joints. My suggestion is to use petroleum jelly. This does not cake and does no harm to the wood, cork or string in any way. However do not use too much or your bassoon will slip apart.

In closing I would like to tell all of you who asked about new Heckel bassoons that I again have some available. If you are interested please write me in care of the U. S. Air Force Band.

PERCUSSION

By T/Sgt. Paul M. Dolby

Principal Percussionist

Question: How should the roll on the bass drum be made?

Answer: There are two methods of producing rolls on the bass drum. They may be made by alternate strokes of a double headed bass drum stick, or they may be produced by alternate single strokes with two large sized tympani sticks. Quite frequently, the bass drum roll is neglected and an uneven rumbling is allowed to pass for a bass drum roll. It is advisable, whenever possible, to use a large pair of lamb's wool or pelt tympani sticks, al-

ternating single strokes at about the speed of a low "F" roll on the tympani. The sticks are usually held in the same manner as the snare drum sticks and the beating spot should be selected similar to the beating spot on the tympani. That is, the heads of both sticks should be at an equal distance from the shell and at a position of about one quarter of the diameter of the head. This method is the most satisfactory and should be used whenever

THE UNITED STATES AIR FORCE BAND Invites You To A Musical Rendezvous

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Beginning a Study of The Cup Mouthpiece with Special Reference to Dento-Facial Irregularities

By *Norman J. Hunt*

Noted Brass Instrument Instructor
Brigham Young University
Provo, Utah

FOR MANY YEARS, professional musicians and students and players of brass musical instruments have been faced with the problem of selecting a mouthpiece that would properly suit their individual needs and, at the same time, serve as an asset toward the development of the best possible embouchure. The selection of a good mouthpiece entails the consideration of many problems, uppermost of which is that of considering the effect that the particular dento-facial characteristics of an individual have upon the proper or improper development of a well-formed embouchure. Because the functions of these dento-facial characteristics differ as do individuals, these same characteristics at times permit comparatively easy adaptation to a particular instrumental mouthpiece, and at other times cause such an adaptation to become extremely difficult. This study is concerned with the adaptation of different structural types of embouchure to mouthpieces. Although all aspects of dento-facial irregularities will be briefly considered, the specific problem to which the present study addresses itself is this, "Can the effects of dento-facial irregularities be overcome or improved through the selection of a mouthpiece which properly fits the player?"

The development of wind instruments and the cup mouthpiece dates back to ancient history. Ancient horns were frequently made from the horns, hollow leg-bones or other hollow bones from animals, bamboo rods, and hollow tubes, as indicated in the following quotations from the literature:

The small end of the horn was opened and rounded in a cup-like manner, thus enabling our forefathers to produce uncertain sounds for signals.¹

The transition from this (cups consisting of a simple hole communicating with the medallory cavity) to the shaped cup can be seen in the Swiss Alpen horn, in which a small glauular cavity, like the mouthpiece of the

trumpet, is rudely carved out of the wooden strips of which the long tube is built up.²

The term "mouthpiece" was first used in connection with the early Roman tubas. This mouthpiece consisted of the rounded, cup-like portion at the end of the tuba. The tubas with which it was used varied in length, tubing, bore, and in the material of which they were constructed. Because these varying constructional differences would result in tubas of different pitch to be built, it is highly probable that different mouthpieces were used for each variety of tuba.

As early as 1600 we have instruments such as the Clarino, Alto, Basso,

and the Vulgano Basso which has a particular tonal quality and which has its own particular mouthpiece. The cup mouthpiece is more clearly defined through a study of the instruments of a more recent period that were played by blowing with protruded lips. The cornet was a simple form of the brass family with side holes similar to the woodwinds. Richardson describes it as a wooden tube of moderate expanding bore and two to three feet long yet provided with a shallow cupped mouthpiece, resembling the tone of the true horn. The serpent was fingered in the same manner as the cornet, i.e., by holes and three or four keys on the dorsal side of the instrument.

The cup mouthpiece has developed from the ancient cup-like protrusion, which was part of the instrument to the most accurately and scientifically measured detachable mouthpiece. As far as the author has been able to determine, the originator of the first modern mouthpiece is not known.

During the 18th century, much progress was made in perfecting brass instruments and equipment. A. J. Hampel of the Royal Orchestra in Dresden popularized the use of crooks and tuning slides about 1753. By placing a key on the bell of a trumpet, Koelbel, a Bohemian musician, around 1760, succeeded in changing the pitch of his instrument one half tone. In 1788 Charles Clogget invented the first valve, and 1801 Widinger of Vienna improved over this by placing five

¹Vincent Bach. *The Art of Trumpet Playing*, New York: Vincent Bach Corporation, 1925, p. 3.

²William H. Stone and D. J. Blakley: "Mouthpiece," Grove's Dictionary of Music and Musicians, Vol. III, 1927.

(Please turn to page 41)



Mr. Hunt presents in following installments photographic evidence most helpful to the student of Dento Facial irregularity.

Okla's All-State String Clinic, February 16-18

Norman, Okla.—February 16, 17, and 18, 1950 are the dates of the University of Oklahoma All-State Orchestra and String Clinic. Among the featured activities are: (1) an All-State Orchestra directed by Dr. Victor Alessandro, conductor of the Oklahoma State Symphony and assisted by members of the Oklahoma State Symphony and faculty members of the University of Oklahoma; (2) an All-State String Orchestra directed by Mrs. Marjorie M. Keller, consultant in instrumental music, Dallas schools; (3) a String Instrument Repair Clinic by Mr. Arvo Hantula, Oklahoma City; (4) a concert by the University of Oklahoma Symphony, conducted by Professor Spencer H. Norton; (5) an orchestral materials clinic by the University of Oklahoma Symphony; (6) a meeting of the American String Teachers Association at which Mr. Everett Gates, 1st violist of the Oklahoma State Symphony will discuss "Methods of Improving Orchestral Intonation"; (7) a meeting of the Oklahoma Music Educators Association String Instruction Committee at which Mrs. Marjorie Keller will speak on "String Instruction in the Dallas Public Schools"; (8) a banquet with Dr. Alessandro as guest speaker; and (9) a concert by the All-State Orchestra and the All-State String Orchestra.

Any music educators who wish to attend this Clinic are most cordially invited. Invitations are being extended to those in Oklahoma and neighboring states. Walter L. Haderer is chairman.

What Director, Helpers, Did for Music in 1 Year in Grateful Colo. Town

Colo.—With only 30 members in 1948, the Garfield County High School Band now boasts an enrollment of 53. For the annual spring band festival in Grand Junction, the number will be increased to 65 with a supplement of junior high school musicians. The grade school band, whose membership jumped from 25 to 60 since 1948, insures the future of the G.C.H.S. band.

In a year's time the expansion program inaugurated by Mr. Fritz Bramble and carried out by the Band Parents' Club, the local Board of Education, and a united group of civic organizations raised \$8,000 to purchase new instruments and uniforms. A new set of tympani, three sousaphones, a bass clarinet, oboe, baritone horn, and drums are to be added soon.

In addition to the regular band, a dance band has been organized. This group is much in demand for both school and community social functions.

"Much credit for the successful growth of the Glenwood music program", writes the publicity club, "is due to the enterprising band director, Mr. Fritz Bramble, and to the progressive superintendent of schools, Mr. H. J. Igo, along with the forward-looking school board and fine spirit of the townspeople."

NYSSMA Holds Brilliant Meet in Saratoga Springs

(Picture Below)

On December 1, 2, 3 about a 1000 members of the New York State School Music Association met at Saratoga Springs for the 14th Annual Conference. College students, music educators, and high school students were enrolled in performing groups: An All State Directors Band—conducted by Carleton Stewart, Mason City, Iowa; All State Collegiate Choir—Directed by Dr. Lara Haggard, Fred Waring Organization; and All State High School Orchestra—conducted by Dr. Paul VanBodegraven, New York University. The program was the most comprehensive that the NYSSMA had ever sponsored with every phase of Music Education being covered.

Concerts were given by the Skidmore College Choir, Ithaca College Band, Mixed Chorus of Ballston Spa Central School, Chorus of the Mount Pleasant High School, Schenectady, Concert Band from this institution, and other smaller groups. The Junior H. S. Orchestra of the Glens Falls public schools was an outstanding contribution . . . playing grade three and four music.

Important contributions were made to the program by Robert Willman—clarinetist, Roxie Cowin, U. of Michigan—elementary music; Herman J. Rosenthal—pianist-Musical Therapy; Philip Gordon, Maplewood, N. J.; W. F. Ludwig, Jr., Chicago; Vincent Bach, New York City; Sigurd Rascher, Greenwich; and Bertha Bailey, New York City.

Officers for the 1950 term are: President—Elvin L. Freeman, Pulaski; Vice President—Bands—Dudley Mairs, Babylon; Orchestra—Donald Chartier, Hudson Falls; Choir—Maurice C. Whitney, Glens Falls; Elementary Music—Helene Wickstrom, Ithaca; and Executive Secretary—Dean L. Harrington, Hornell; Frederic Fay Swift, Managing Editor "School Music News".

Southern Illinois Elect New Association Officers

Effingham, Ill.—Fifteen Southern Illinois schools participated in the sixth Annual South Central Illinois Band Directors Association clinic held early in December. David Bennett of Chicago was guest conductor of the festival band at their grand concert. Officers of the association are: J. Brent Cox, Hillsboro, President; Harry J. Reinhold, Litchfield, Secretary; Everett B. Crane, Effingham, Treasurer; Arthur C. Clark, Sullivan, Instrumentation; Alfred Bernreuter, Greenville, Music.

No Band Library Complete Without This Overture

Mitchell, So. Dak.—One of the great things that took place here during the Second Annual Music Festival at Dakota Wesleyan University was the performance of "Our Unsung Heroes" Overture by C. Wallace Gould, directed by the composer. The huge massed band responded with unusual understanding and the fine characteristics of the composition were obvious to the large bandmaster audience.

Kappa Kappa Psi Acquires New Honorary Life Member

Leonard B. Smith was recently elected to honorary life membership in Kappa Kappa Psi fraternity, Herschel Allen, president of Alpha Psi Chapter in Canyon Texas conferred the membership, preceding Smith's solo appearance with the West Texas State Bands.

Kappa Kappa Psi is an honorary band fraternity, organized in 1919 and is active on the campuses of 64 American colleges and universities. Honorary membership is bestowed only upon men who have proven themselves to be outstanding persons in the field of band music.



More than 35 hundred heard the final concert of the All-State Collegiate Choir, Conducted by Dr. Lara Haggard, at the New York State Music Association conference held in Saratoga Springs in December. The picture is a rehearsal snapshot which cannot do justice to the rich and colorful scene.

Sawhill Directs at Calif. County Clinic in March

Arroyo Grande, Calif.—San Luis Obispo County Band Clinic will be held in the music room of Arroyo Grande Union High School three days, beginning March 9, 10, 11. This is the second consecutive year for the conductors: C. E. Sawhill, U S C, and Russ Howland of Fresno State.

Featured soloist will be Miss Ariene Smith, Junior Piano student, Arroyo Grande High School; playing Cornish Rhapsody, by Bath. Seven schools will participate. Students from out of town will remain overnight in the homes of the host band, Arroyo Grande. Clinic Chairman for second year, Philip Stubblefield, Arroyo High School.

Smith Makes Guest Stops in Many Far Away Places

On December 14th, Leonard B. Smith was guest soloist and conductor with the West Texas State College Band at Canyon, Texas. M. J. Newman is the band's regular conductor. Smith played his own composition "Ecstasy" and Clarke's "Bride of the Waves," besides encores. In a brief impromptu talk, Smith paid tribute to the excellence of the band and urged the audience to continue in their support of band music everywhere.

From Canyon, Smith went to Abilene, Texas where on December 15th, he appeared in a like role with the Abilene Christian College Band under direction of Robert E. Holland. Smith played "Ecstasy," his own arrangement of Roger's "Harp of Tara," Staigers "Carnival of Venice" and encores. Smith conducted the band in "Acceleration" waltz by Strauss and the "Orpheus" overture.

Bandmaster Saetre of MSC Returns to Active Duty

Hattiesburg, Miss.—All will be interested to hear that Gilbert T. Saetre, Head of Music Education and Director of Bands at Mississippi Southern College, has returned to active service after complete recovery from a severe illness.

These 8 Tunes are Your Hit Parade of Band Music

Out of the Third Annual C.I.B.A. New Materials Clinic held at Drake University in December, come eight numbers selected by the 50 attending directors present, as outstanding. Here they are:

Cool Water, Nolan, Ar. Bennett, Bourne.
Brass Pageantry March, Ostling, Bourne.
Hungarian Dances, Ar. Johnson, Pro Art.
Jerry of Jericho Road Overture, Clark, Ar. Yoder, Hoffman.

Moody Contrasts, Vail, Fillmore.
O' Life with Splendor, Grieg, Ar. Calliell, Eldan-Vogel.

Blue Tail Fly, Ar. Fred, Belwin.
Dry Bones, Ar. Yoder, Kjos.

A great deal of the success of the clinic was due to the skillful and energetic handling of the band by Harold Hines, Director. The cooperation of the members of the band during the three hour grind was exceedingly fine and Mr. Hines promised them there would be no more three hour sessions this year.

Dick Humeston, solo clarinetist from Humeston, Iowa, did a fine job of sight reading the "Lady of the Lake," clarinet solo with band accompaniment, and Roland Brom, the solo cornetist from Oskaloosa, Iowa, did a fine job of reading "Valse Lynette," cornet solo with band accompaniment.

Ray T. DeVilbiss, President of the C.I.B.A., announced plans for an Instrumental Clinic for the spring of 1950. This clinic would be for beginners and advanced students on the technics of their instrument. Various experts will be brought into Des Moines and it is expected that the attendance will equal the 458 which attended a similar clinic last year.

Officers of the Central Iowa Bandmaster's Association are Ray T. DeVilbiss of Winterset, President, R. D. Day of Ames, First Vice-President, Milton Tixel of Jefferson, Second Vice-President and Bill Mason of Des Moines, Secretary-Treasurer.

—that's What Our Readers Tell Us

Dear Mr. Shepherd,

I thought it possible that the "kids" might enjoy trying to express other famous pieces of music in their own words, with this as a starter. It would be fun to see what they'd do with it—the peace of the Moonlight Sonata, for instance, etc.—Sincerely yours, PAULINE STARK-WEATHER, 5506 16th Ave., N.E., Seattle 5, Wash.

THE SORCERER'S APPRENTICE

By Degas

(As Played by the New York Philharmonic)

Aha! At last I know the magic words to say.

I'll work no more. Oh, happy, happy day! Abracadabra-chain reaction-fission—And now, we'll have a little exhibition. Heh, broom, go fetch me water from the pump.

Water water pump pump
Thump thump thump thump
Water hurry hurry dash
Water water water SPLASH
Water-slitther-slop-slosh
Floods of water OCEANS . . .

Gosh!

Enough! Enough! The pesky water's slopping

All over me—Oh, what's the word for slopping?

Enough I say. My feet are off the ground And still he comes. Help, Master! I'll be drowned.

Gurgie . . . bubble . . .

Still the waters rose: They reached his waist, his neck, his mouth, his nose . . .

And then, quite leisurely and unconcerned The sorcerer returned.

IN OLD VIENNA

Who is that man like a work-a-day Santa Claus?

High-water trousers half way to the knees,

Coat that looks, really, as though he had slept in it,

Ragamuffins trailing behind. Who are these?

Surely one-half the riff-raff of Vienna Are following after—I wonder why.

Look! These are pennies that drop from his fingers,

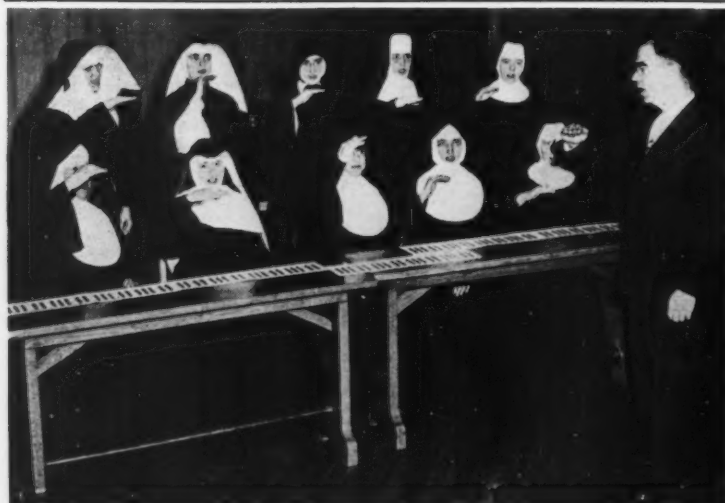
But he is oblivious—funny old guy! Now they have come to the park where the Santa Claus

Sits on a bench in the sun, and while The raggedly urchins all gather about him

And shout, "Uncle Brahms!" I can see him smile.

—Pauline Starkweather

300 Classroom Teachers Learn AMC Technique



Techniques of teaching music were demonstrated to more than 300 classroom teachers of Catholic schools in the Pittsburgh area on December 10 by Forrest McAllister of the American Music Conference. In a one-day workshop held under the auspices of Father: Thomas J. Quigley, Superintendent of Pittsburgh Catholic schools, McAllister demonstrated methods of teaching basic music for all children in the schools. It is planned to increase the place of music in the curricula of the Pittsburgh-area Catholic schools, which have an enrollment of 83,000, with elementary instruction being directed by classroom teachers.

THE CONCERT BAND (For Leonard Smith)

By ANNE CAMPBELL

I can walk a cheerful way and take a
braver stand
Because I hear the music of a concert
band.
In waves of power and glory its melodies
arise.
They lift my dragging footsteps to the
mountain of surprise!
When hope is a deserter and sorrow takes
my hand,
I want to hear the music of a concert
band.
I want to catch the meaning of its patri-
otic theme;
I want its splendor to exalt and hold me
to my dream.
My zeal and my ambition by noble notes
are fanned;
I catch the inspiration of the concert band,
And vow upon its harmonies that joyfully
ascend
To be a better neighbor and a more de-
voted friend.

New Music Studied for Canadian School Bands

Toronto, Canada—Instrumental music in the schools of Canada is being given constant impetus by the frequent events to broaden the interest and equip the instructors to do more effective work.

A Materials Clinic held recently at the University of Toronto for Canadian instrumental music directors was one such event. This clinic, under the direction of Professor Robert A. Rosevear, of the Faculty of Music, University of Toronto, is unique in Canada in presenting new instrumental publications to teachers and bandmasters.

The works performed and discussed illustrated many phases of instrumental

music. Selections from classical and lighter works in arrangements of varying difficulty and instrumentation were presented.

The enthusiastic support of this Second Clinic shows the rising interest in instrumental music in Canadian Schools and communities.

I Hear Music —EVERYWHERE

By Forrest L. McAllister

During my one-day workshop on a balanced elementary music program at Pittsburgh, Pennsylvania, I had the thrill of working with 400 Catholic Sisters who were classroom teachers. These Sisters are not music teachers, but are interested in giving all of their children an opportunity to participate in instrumental and vocal music. They learned the technique of giving children the basic fundamentals of music through class piano and melody instruments; they learned how to develop rhythmic experiences through rhythm instruments and recordings; and they learned how to accompany classroom singing through the use of the auto-harp. Father Quigley, the Pittsburgh Diocesan Superintendent, should take the bows for developing this workshop. At the close of the workshop he said, "I will not be satisfied until every one of our 83,000 children in the parochial schools have this opportunity to participate in music which you saw demonstrated here this afternoon." (AMC field men are available for workshops upon request of Boards of Education).

In a talk before the College Band Directors Association's Annual Banquet, I

witnessed a genuine interest among the members to cooperate to the fullest extent in developing a balanced music program in the elementary schools of America. They all gave a warm reception to the AMC film "Moving Ahead With Music." This writer predicted in his talk that the CBNA would be one of the most effective organizations in maintaining the prestige and importance of the Symphonic Band. Yea, they be a powerful lot!

The Juneau County (Wisconsin) Community Music Council developed and sponsored the first presentation of the "Messiah". One hundred voices of rural folks, in a county whose largest city has a population of 1,200, proved it could be done. The American Music Conference is proud to have had a small part in developing their "Community Music Council."

Class piano for all children in the third or fourth grade in America is on the march. The Little Flower School of Chicago plans a three-year experiment on class piano to measure its effectiveness in speeding up the over-all learning process of education for children. More and more schools are using class piano followed by melody instruments. The results—more and better players and singers.

This writer salutes Mr. Ronald W. Cook, State Supervisor of Music for Montana, for developing the most modern and all inclusive handbook, *Modern Trends in Montana Music*, in America. Montana has "moved ahead in music."

"Thoughts While Shaving"

I wonder how many music teachers realize how important it is to have a supervisor of music at the State Departments of Education. A state supervisor is the champion of music in education. I wonder why there are less than a dozen states with supervisors.

I wonder why someone doesn't write a series of arrangements for chimes with a band accompaniment. A lot of bands have chimes, but have run out of literature.

Dress, Showmanship "Sell" Music for this Fine High School Dance Band



These are the Rhythm Kids, one of the finest and best dressed High School Dance Bands in the east. They make school dances gay and well attended at Chambersburg, Pa.

Johnson Offers Cash to Encourage Brass Composers in Schools

Cincinnati, Ohio—In an effort to stimulate interest in the writing of new works to increase the repertoire of the Brass Ensemble, Dr. Thor Johnson, distinguished young conductor of the Cincinnati Symphony Orchestra, has offered three cash prizes to students competing from some thirty leading music schools of the country. After preliminary local contests among competing students in each school, one composition may be entered into the final national play-off, which will consist of a performance of each number by the crack Brass Ensemble of the Cincinnati Conservatory of Music under the direction of its brilliant conductor, Ernest N. Glover. A committee of widely known judges will choose the winners, who will receive \$200; \$100 and \$50 respectively, for first, second and third places.

Dr. Johnson's great interest in this field of composition is his belief that the brass ensemble is as important a training ground for brass instrumentalists of the future as chamber music is to the development of the highest artistic playing among string and wood-wind players. "We already lead the world with the brass virtuosi in our great symphony orchestras,"

(Please turn to page 29)

Beauty of Sincerity

Dear Mr. Shepherd,

I am a clarinet player in the Monmouth High School Band. I'm not writing this letter just to say that, I am writing to tell you of a very fine director, Lester S. Munneke. I'll tell you why we think he is so good. For one thing he not only directs our large high school band but also the grade school band. On at least one day a week he goes to one of

our four grade schools and Junior High School and has classes, then on Thursday night they all get together at the high school and practice for an hour.

I suppose that you know that we went to the district and state contests and won first place in both. You probably will say "so what". Well here is what. We have two one hour band practices a week and on Wednesday we have what we call "Rotary", that is where we practice by sections. Mr. Munneke did a good job to get us ready for the contests. He didn't yell at us or threaten us, he encouraged us, gave us pep talks and told us we could win if we wanted to. We wanted to and under his fine direction we won firsts. Now you know what a fine hard working

Campaign Baby Kissing in Kentucky Grows Up



E. Paul Lyon, a Master's graduate of VanderCook School of Music, organized this band in 1946 and has brought home Superior state ratings ever since. There is great rivalry between the three bands of the Jenkins, Kentucky Schools, but it is constructive competition. Kentucky's Governor Clements recently expressed his appreciation of this band by kissing all five of the majorettes and sending a letter of congratulations to the band for its good work.

man Lester S. Munneke is. I wish you would write a story with pictures on Mr. Munneke.

If you wish you may publish this letter but please do not publish my name. I don't want him to know.—Monmouth, Ill.

Did You Miss These Helpful Articles in Past Issues of The SM?

Award and Merit Systems are a popular means of band motivation and an urge to individual effort. Many fine articles have appeared in past issues of The SCHOOL MUSICIAN setting up various plans of operating such systems. Most back issues are still available. See elsewhere in this issue for price list of back issues.

A Famous Letter Award System and How It Works, *Gerkowski*, March, 1949.

My 60-30-10 System of Grading, *Shaw*, September, 1943.

Pyramiding Interest in the H. S. Band, *Robitaille*, April, 1943.

My Simplified Honor-Point System for Band and Orchestra, *Morehead*, December, 1941.

Military Govt. with Advancement on Merit for Your Band, *Stevens*, October, 1941.

Point System, *Heiges*, January, 1941.

An Award System Sans Red Tape, *Arentsen*, October, 1940.

My Point System for Discipline, *Mills*, May, 1939.

How We Motivate Instrumental Work in Our Small H. S., *Pehrson*, October, 1937.

What's Your Score? *Dillinger*, December, 1936.

A New Type Band Report, *Harmer*, December, 1936.

Our Point System of Grading Instrumentalists, *MacDonald*, November, 1936.

Should a Music Diploma Be Offered in H. S.? *Lesinsky*, September, 1932.

Coming Soon

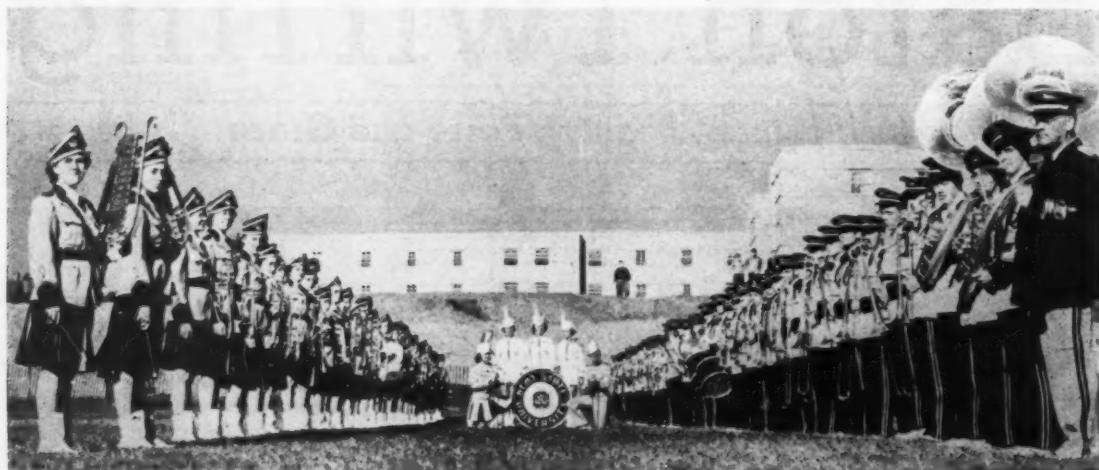
Are School Bandmasters Animal Trainers?

Does that make you see red? Then don't miss reading this frank and intelligent discussion of teaching practices, as he sees them, in the School Band business. It is written by a college level bandmaster, who wants to help and improve by beginning where we are, calling a spade by its first name. You'll see ALL colors on the artists palette before you reach "The End." But you'll finish inspired, take a different slant on your job, do a better job from the podium, fortified by some fresh new know-how. Don't miss this provocative article coming soon, AND HAVE YOUR ANSWER READY.

Baton Twirling

for Posture . Beauty . Poise and Grace





The KSU Band came of age this year celebrating its 21st birthday. It has grown, too, from 16 to its present 116 members. Picture shows Twin Bands, Girls left, Boys right. Band Director Roy D. Metcalf is at the extreme right. Head drum major is Don Peacock and head majorette is Nella Jean Wise. They are wearing gray uniforms. Standing between them are the four majorettes; Joyce Conke, Margaret Snyder, Janet Rodgers, and Pauline Dyrdek.

Develop Your Individual Style in Baton Twirling

Roy D. Metcalf

Director of Bands

Kent, Ohio, State University

Some band directors do, and some do not, use girls to front the band. The writer casts his vote with the directors who use girls as drum majorettes to lead the university band. Since we have a girls' band and a boys' band, it naturally fits our twin-band plan (SCHOOL MUSICIAN, February, 1949) better than most universities. We also use four other majorettes who march with the girls' band. Let us turn the spot light on just part of our majorette show.

The head drum majorette, Nella Jean Wise, and the head drum major, Don Peacock, hail from Ravenna, Ohio. They twirled together in the same high school and they have been twirling together with the Kent State University Bands for the past three

years. While students at KSU they have studied with Roger Lee, Mary Evelyn Thurman and Karl Thurman during the annual drum major clinics which are held on the campus during the month of July. They have studied dancing and are employed by local

dance studios as part time teachers.

The readers of this article no doubt realize by now that these two twirlers have a background which makes for good teamwork. They possess the essential qualities which are necessary for a precise and artistic routine. Furthermore, they have developed a style of their own.

Most successful twirlers have a style of their own. For example, Roger Lee studied fencing as well as twirling. The fencing stance gives a unique poise to his art. Karl Thurman is famous for his fast twirling and rapid

Beauty Favorite of the Month

Picture on Page 23

It would be well worth a trip to Coffeyville, Kansas to meet the charming Miss Dorothy Bruce, drum major of the Field Kindley Memorial High School Girls Tornado Drum and Bugle Corps.

Dorothy, a senior, is 5 ft. 7, weighs 128, has gorgeous red hair with complementing brown eyes. She is a fine pianist, plays glockenspiel. Her director and trainer, Harvey R. Lewis, calls her "smooth as silk". She is the perfect general of her corps and her baton work is flawless. Dorothy is not a baton twirler and not officially in their beauty contest.



Proud and with head held high is Head drum Major Don Peacock above, with graceful head Majorette Nella Jean Wise, both from Ravenna, Ohio.

foot-work. One thinks of *vim, vigor, and vitality* when Karl puts on his show. Mary Evelyn Thurman has a style of her own which reflects dignity with complete mastery of the baton whether she is twirling it around her nose or spinning it on her back. Don and Nella Jean have had the opportunity to study and observe these different twirling personalities, not only learning fundamentals from them but also incorporating dancing skills with their twirling and flag swinging.

Another important point which Don and Nella Jean have learned is to enjoy their work. A smile works wonders for both the audience and the twirler. Try this and notice the psychological effect. It is painful to watch some poor frightened twirler with a frozen expression. Don and Nella Jean always wear a smile.

Any band show will be improved by using talent of the above type *if it fits into the show*. Sometimes these two are featured and at other times they play a less important role willingly. Maturity is another important quality. Some twirlers might feel hurt if they are not the center of attraction at all times. Exhibitionism is a common ailment among twirlers. If a twirler has magnified his importance entirely out of proportion to the show as a whole, it is evident to the audience that he is a show-off. It requires maturity for a twirler to realize how to fit his act into the show.

It is very important for the twirler to try to improve the band show by timing his act. There are many lulls in these band extravaganzas. If the twirlers study the complete show, find the slow spots and then come forward to keep up the audience interest, they become assets to the organization. An artist is great only when he forgets himself and thinks only of his art. How many twirlers think that everyone in the stadium is watching only them while they are on the field with the bands? Most people would answer this by saying that they are only part of the show.

Timid twirlers may find comfort in this fact and egotistical twirlers may heed advice. A high school band show was given last season, led by a good aerial twirler. While the band was putting on their special formation, the twirler was making many high baton tosses. The number of tosses and the timing showed very poor judgment. It is wiser for an actor to leave while his audience applauds for more, than to over do his act and thereby become a bore. Furthermore, the average drum major has a limited number of twirls and if required to extend his routine would be repeating twirls already used.

The pet rondo form *a b a c a d a*, etc. is used too often. It becomes monotonous to see a twirler repeat a pet twirl a number of times as letter *a* in the rondo form. It is also monotonous to see a group use one twirl for 16 counts. This might be necessary in a beginning group in order to achieve uniformity but advanced twirlers should strive for more variety.

There is no excuse for poor marching for twirlers. Their rank should be as straight as the ranks of the band. We do not tolerate this in our bands. If the band is using precision march-

ing, the twirlers must learn to hit the yard lines.

It would be better to use a unison figure seven beat while marching across the field instead of baton routine if alignment suffers. Many routines look labored especially if a fast cadence is used.

"Twirling Competition Breaks into Television"

By Ed. Maundrell
Ohio State Chairman
All American Drum-Majors Assn.
Cincinnati, Ohio

The month of November saw a new idea introduced to Baton Twirling in Ohio when Lowe's Theater and Television Station WHIO-TV, located in Dayton, Ohio teamed up to present baton twirling competition over video for the first time.

In a series of four weekly preliminary contests which were televised, the contestants were vying for the weekly first place prize of a 17 Jewel Bulova wrist watch; with silver and bronze medals going to 2nd and 3rd place winners. The three winners each Wednesday night also qualified to compete in the finals on Lowe's Theater stage the evening of December 7 for the title "MIAMI VALLEY MAJORETTE CHAMPION." The happy winner of this title was also awarded a table model Philco Television receiver.

Mr. Bob Campbell of WHIO-TV was master of ceremonies and he stated that a unique method of "armchair" judging was used in the four weekly preliminary contests. Five anonymous qualified persons judged the contestants from their own homes while the twirlers were being televised, and the three highest scores of each performer were averaged for their final score.

Dancing steps are usually out of place while the band is marching across the field since the majorettes seldom maintain the 5 yard distance between them and the band. Precision comes first, for both majorette and band member. Fit in the rest as best you can.

Mr. Dick Daugherty of Miami University, Oxford, Ohio and Mr. Ed Maundrell of Cincinnati, Ohio judged the finals on Lowe's stage and announced the following winners:

PRELIMINARIES

The first place winners in each of the four weekly preliminary contests, each of whom was awarded a 17 Jewel Bulova wrist watch and a chance to compete in the finals were:

Nancy Pillichody, Dayton, Ohio
Essie Gilmer, Fairfield, Ohio
Jean Hunt, Dayton, Ohio
Jackie Mays, Englewood, Ohio

FINALS

1st Place: Jackie Mays, Englewood, O., was awarded the title of "Miami Valley Majorette Champion" and also won the Philco television set.

2nd Place: Jeannie Allen, Osborn, O., Silver Medal.

3rd Place: Essie Gilmer, Fairfield, O., Bronze Medal.

As an added feature Miss Hilda Gay Mayberry, Louisville, Ky., twirled off against the newly crowned Miami Valley Champion, Miss Jackie Mays, and won the title of "Lowe's Theater Majorette Champion" as well as a handsomely engraved trophy.

Uniforms

By Alma Beth Pope

The subject of uniforms has been brought to my attention a number of times the past year, and with a new year beginning and many of you already planning new uniforms for the Spring Contests, I will try to answer the many inquiries that I have received from you, in this article.

This is a subject that contains a great variety of opinion, and I don't expect everyone to agree with my idea of the matter.

To begin with I think the choosing of the style and material of a uniform should be left entirely up to the individual who is to wear it. However, there is one *very important* thing to keep in mind, all girls do not look good in the same type of uniform, by this I mean, you may be planning to have your new uniform made just like the one you admired on another twirler last summer, that particular uniform appealed to you very much, but have you stopped to consider if that style is one you can year.

Some girls look better in shorts, some in skirts, and other in trousers, of this you must be your own judge.

When I speak of shorts I mean the tailored ones of average length, if its trousers, they should be tailored and well fitted. If you decide on a skirt for your uniform, don't have it made with too much fullness, and it should not be too long either, if it is, there is a possibility that the baton will catch in the fullness and will cause breaks in your twirling.

(Please turn to page 28)

Twirlers Must Play



Band Director E. A. Schear of Kent, Ohio Roosevelt High School believes majorettes should be players as well as twirlers. Norma Kinsey, 13, who twirled through the past football season, plays alto clarinet.

Learn to Twirl a Baton

Be a Winner. I'll Show You How

By Alma Beth Pope

BEGINNERS LESSON

This month we are going to work on the Forward thrust, and catch. Let us start with the front hand spin, (ball to the R. palm down). Do one front hand spin, pass around the back, and when you receive it in your right hand from the pass around the back, (catch it palm out ball to the right), pass the ferrule (tip) end under your right arm as in Diagram 1. Do the movement this far with your feet together standing very erect.

Now take a step forward with your right foot letting the baton slide forward on your arm as in Diagram 2, catching the baton by the ferrule with the palm out. Turn the hand over so the right hand palm is in a flat upward position, and draw the arm back causing the release of the baton in an upward position going on the outside of your right arm, catching it with the left hand behind your back.

On the step back as you are going to release the baton, be very quick so it will give the impression that the step back causes the release for the back catch. As you step back, watch the baton over your

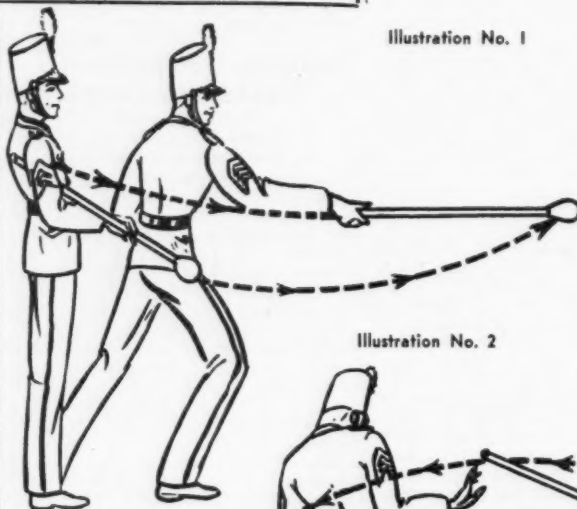


Illustration No. 1

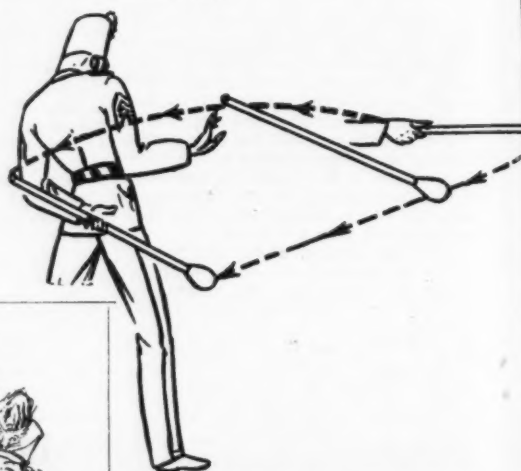


Illustration No. 2

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They Twirl, Play, Sing



Left, Shirley Stroughmatt, drum major with a fine singing voice, is a senior, has a class of twirlers. Right, Bobbie Sue Bartley, who plays clarinet and drums, is a freshman and assistant drum major at Grayville, Illinois Community High School. Edmund C. Montgomery is their Band Director.

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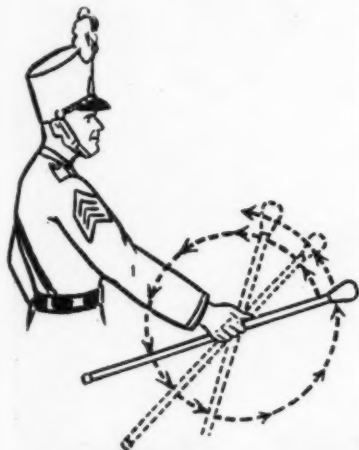


Illustration No. 1

Start the baton in your right hand, (holding it as you would to start the wrist twirl) as shown in Diagram 1. Now bring the ferrule up on the right wrist



Illustration No. 2

with the ball straight up as in Diagram 2. Raise your right arm so the elbow is straight out from your shoulder as in Diagram 3, now release the hold of the baton with your right hand letting the ball lead

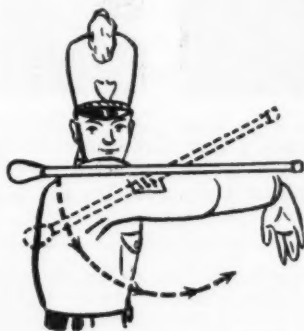


Illustration No. 3

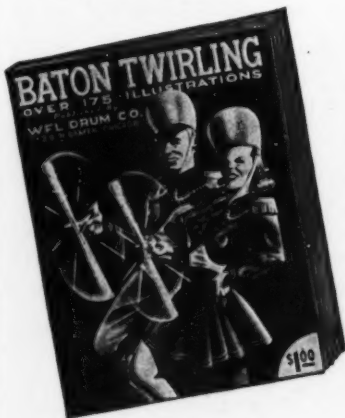
over your elbow. Let the ball turn over one half turn under your arm before you make the catch with the left hand as in Diagram 4.



Illustration No. 4

Repeat the same movement with your left hand and you will find it will be a good roll for a series.

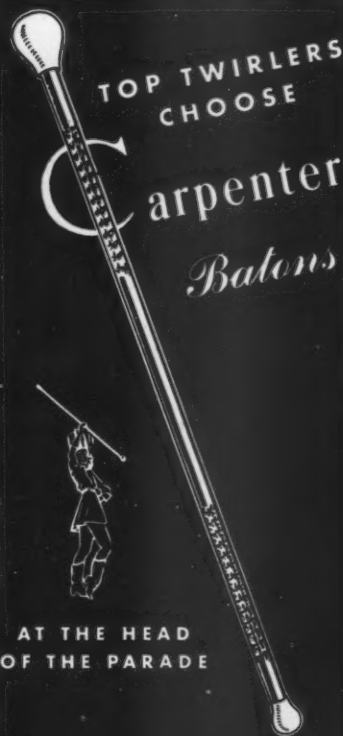
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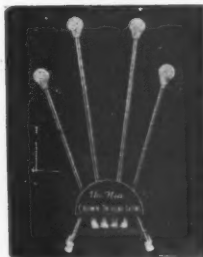
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Contest Calendar

It is our great desire to give you this schedule every month. But we are entirely dependent on you for the information. Please report all planned contests, school, club, college, state or national. With your help this can become your long hoped for complete guide.

WHO is America's Most Beautiful Baton Twirler?



RUNNERS UP FOR BEAUTY. Left, Norma Jean Baker is Head Majorette of the Saxton, Pennsylvania, Liberty High School Band which Richard C. Shoemaker directs. She sings second soprano with two school groups. She is 17 and an acknowledged beauty in her district. Right,



Dorothy Deaver, a senior at 16, is an Honor student in Memphis, Tenn., High School, twirls with the "A" Band directed by Perry Keyser. Besides beauty Dorothy has twirling skill, uses two batons, holds a Regional Superior rating.

Uniforms

(Begins on page 25)

The top of your uniform should of course coincide with whatever you choose for the lower part. If you decide to have tailored shorts, skirt or trousers, then by all means have a

tailored jacket or shirt to match. If you decide to have a "flashy" type of uniform, then have the entire uniform made along the same line.

There is another very essential thing to remember when having your uniform made, and that is to have

all the trimmings fastened securely to the uniform, so as not to catch the baton in them when twirling. I have seen twirlers spoil a beautiful job of twirling in contests because their batons would catch in the loose trimmings on their uniforms, which in turn would cause a drop or fumble of their baton.

Brief uniforms with extremely bare midriff are fine for the Novice and Juvenile girls to wear, and too some of the Junior girls who are small in build can wear them, but girls, always remember this, that when you are competing in a Baton Twirling Contest you are judged on your twirling ability.

One of you asked in your letter recently, "What type of uniform should I wear in front of our school band?" A Military style of uniform with either tailored shorts, skirt or trousers is the one that is recommended by most uniform companies to be worn by Majorettes. Don't ever appear "scantily" dressed in front of any band.

Regardless of the style of uniform, remember the neatness is the thing that counts, always have it clean and neatly pressed.

Twirling Beauties, remember this is a beauty competition primarily, not a contest of skill. Send good pictures and the usual information beauty judges require.

Need 42 Twirls, 46 Signals, to Pass



Majorettes for B. H. Walker's Chattanooga Central High School Band. Left to right they are Geneva Hambrick, acrobatic majorette, Ellen Paul, Nina Gravitt, Barbara Ford, Margaret Bratton, Geraldine Maxey, and Madeline Miller. Membership as a majorette requires passing a rigid examination covering 42 baton twirls and combinations of twirls and 46 marching band rudimental signals.

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Cash for Composers

(Begins on page 22)

Dr. Johnson says, "and the encouragement of this type of training, by making more and better original literature available to the Brass Ensemble will assure the maintenance of such standards in the future."

The medium of inviting students to compete from a limited number of leading music schools was employed so that each entry could be given a first-class, well rehearsed public performance by an outstanding brass group. Dr. Johnson's choice of the Cincinnati Conservatory Brass Ensemble for this responsibility is based upon his opinion . . . "It is my impression that it might be extremely difficult to find a similar organization anywhere which might be considered its equal."

Students from the following schools have been invited to participate:—American Conservatory of Music, Chicago; Boston University, Chicago Musical College, Cincinnati Conservatory of Music, College of Music of Cincinnati, Curtis Institute of Music, Eastman School of Music, George Peabody College, Harvard University, Juilliard School of Music, Louisiana State University, New England Conservatory of Music, Northwestern University, Oberlin Conservatory of Music, Peabody Conservatory of Music, San Francisco State College, Southern Methodist University, State Teacher's College, Milwaukee, University of Colorado, University of

Study Campaign to Promote Composers Contest

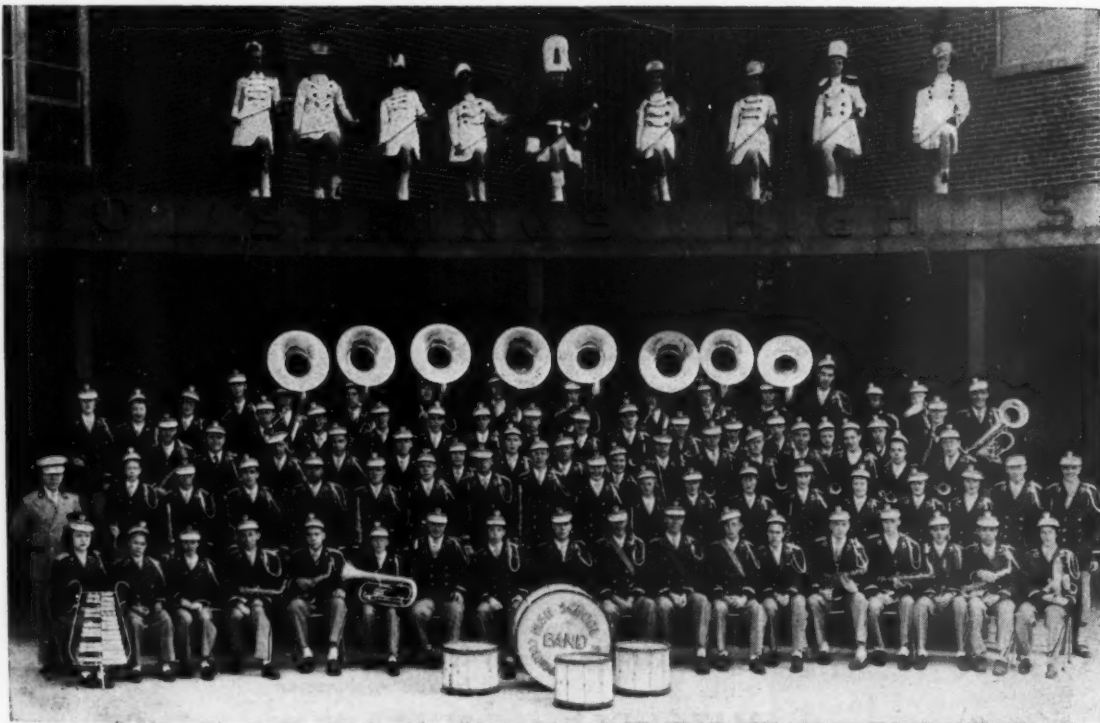


Standing left to right: Dr. William Naylor, Head of Theory Department; Dr. Hugo Grimm, Head of Composition Department; Peter Froehlich, composition department of Cincinnati Conservatory of Music. Seated left to right: Ernest N. Glover, Director, Cincinnati Conservatory Brass Ensemble; Dr. Luther Richman, Director and Dean of Faculty Cincinnati Conservatory of Music and Dr. Thor Johnson, Conductor, Cincinnati Symphony Orchestra.

Illinois, University of Indiana, University of Iowa, University of Kansas, University of Michigan, University of Minnesota,

University of Southern California, University of Washington, University of Wisconsin and Yale University.

This Colorado School Band is Wonderful, but Their Twirlers are Tops



Unique indeed is this photograph of the Colorado Springs High School Band which is under the competent directorship of Augustus E. Jackson, affectionately known as Gus. Added to its usual delights of furnishing the high-light of all athletic events, the band is in high community favor and the pride of civic organizations. Ensemble groups have a full schedule of performances with clubs, lodges and churches. Director Jackson also conducts the High School Orchestra and all of the baton twirlers are instrumentalists. They have one of the most extensive music libraries in the west and use it constantly.

How to Compose and Arrange

The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota

From time to time it is the pleasant experience of a columnist to receive fine, encouraging letters from readers which indicate a genuine interest in the subjects which have been discussed in previous issues. I was especially pleased recently to receive such a communication from Mr. Charles A. Gholz, Bandmaster from Nogales, Arizona—"way down south on the Mexican border.

In his letter, part of which I am taking the liberty of quoting here, in discussing what was said in the October issue of this column, Mr. Gholz writes: "Like you, I was amazed at the combination of instruments, and the splendid effects gained by the Mexican bands. If you get a chance to get out to Toluca, by all means hear their state band, it's fine. I also heard some good things in Guanajuato. I was especially amused and pleased when the bandmaster played a number as a tribute to the visitor from the north. For me, a good Yankee from Minnesota, he played *The Evolution of Dixie!*"

My good friend, Luther Hines, creator

of the famous Hines Reeds and of Kosciusko, Mississippi, in a recent letter states, "... your *School Musician* article was most interesting about Mexico. Just once in a while you can hear some good music on the radio from these parts of the country but they do not give us near enough. Just like it is up here. I have always been sold on the idea of using these odd instruments ... not too much but enough to give it 'flavor'."

Getting back to Mr. Gholz's letter again, I was especially interested in this, "Until I began making trips into Mexico and teaching here on the border, a guitar was for Gene Autry—not for me. Since then, I've heard it played as it should be. The mariachis that you praise in your recent article in *The School Musician* have become a constant source of pleasure to me. I've come to listen to Segovia, a master of the guitar, and to really appreciate this fine instrument."

I am very gratified to have some of my views on Mexican music and instrumentation endorsed by such men as these. In

my opinion, the novel effects to be achieved by the inclusion, from time to time, of some of the Mexican instruments in our band arrangements are well worth the effort involved. The Mexicans have much to teach us, their neighbors to the north, and if we truly subscribe to the "Good Neighbor Policy" it might be a good idea for us to profit by and utilize some of their innovations in the field of music. This does not mean to imply that many arrangers are not already using the best features of Mexican instrumentation in their work, but rather this is an attempt to suggest that more arrangers explore the interesting possibilities of Latin-American rhythmic and instrumentation patterns. I should like to hear from more of you who have ideas on this subject.

At the No. Dak. Clinic

Rather recently, it was my privilege to participate in a big music festival held under the sponsorship of Dakota Wesleyan University at Mitchell, South Dakota. While in attendance at this fine band and orchestra get-together under the able direction of Prof. Arnold Rudd, it was most gratifying to hear an excellent talk on band arranging by Mr. David Bennett of St. Charles, Illinois. Mr. Bennett, who is nationally known for his fine compositions and arrangements, has many splendid theories to offer the young arranger.

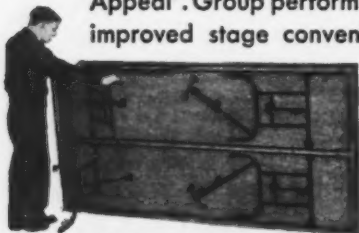
Before discussing Mr. Bennett's inspiring talk, I should like to state that I am not sure that I can subscribe 100% to all the theories of band arranging held by Mr. Bennett, and probably Mr. Bennett would not subscribe to many of my theories. Nevertheless, the field of arranging is a vastly complex one and I know that we all have much to learn from the other fellow. Probably we would all be better

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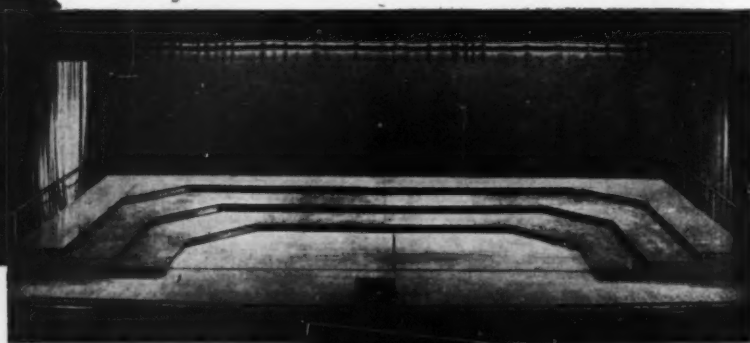
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off if we were more willing to toss overboard many of our fossilized pet theories and assume a more open-minded attitude towards what is new and progressive.

Certain it is that we need more arrangers of the alert, forward-looking type of Mr. David Bennett. His distribution of parts, though frequently challenging, produces results that are most interesting and attractive. I was especially impressed by the stimulating rhythmic effects achieved by Mr. Bennett in his now famous, *Broadcast from Brazil*. His colorful instrumentation does much to heighten the intense rhythmic patterns of this piece for band.

In his talk at the festival, Mr. Bennett placed especial emphasis on his placing of his solo clarinet parts. He brought out the idea that solo clarinet parts placed in thirds and divisi above the second and third clarinets, which in many instances follow the melodic line of the solo cornet, are frequently most effective in this register. His flutes and E flat clarinets he places at the octave above the solo cornet in the traditional fashion of the older arrangers.

I was especially interested in hearing of the powerful support Mr. Bennett gives his counter melody part. He not only places baritone horns and trombones on this part but frequently strengthens it with Tenor and Baritone Saxophones as well as Alto Clarinet and First Bassoon.

Mr. Bennett allows his horns alone to hold the harmony parts in the register where other arrangers frequently add support with the first and second trombones. However, his third trombones he most often uses to fortify the bass part at the octave in the conventional manner.

I was most enthusiastic about his remark that in the treatment of clarinet figurations he often fortifies these figurations by giving his second and third clarinets the same figuration one octave lower. This seems to me to be a very good plan. It serves to strengthen the figuration part and at the same time makes a part that is not too difficult for the less experienced players who usually have to handle the second and third parts.

With older band arrangers there is often the tendency to fall into the habit of using established clichés in making arrangements. For this reason, if for no other, it is refreshing to find arrangers who do not hesitate to use the new and different when the effect to be achieved suits their purpose. Even when the test of

time does not prove a new procedure to be the best, it is still better that there were those who were willing to experiment along new lines than that all were content to follow only in the beaten paths. Band arranging is still a comparatively new science and there is still much room for experimentation.

Well, here we are at the start of a new decade! In fact we are at the half-way point of the century; fifty years have come and gone and at this point of reading slightly less than fifty remain.

Interesting, is it not, to stop and think of the changes that have come about in things musical in the last half-century and then, likewise, to meditate on the possibilities the future has to offer.

Where was music in the year 1900, the first year of the twentieth century? If you will stop and think back with me you will realize that the school band movement was still a thing of the future. John Philip Sousa had already written many of his most famous marches including "The Stars and Stripes Forever," but how many bands were there to play them in 1900 in comparison with today. True, the professional or city band was probably in a more favorable position then than it is today, but have not the high school and college bands of today largely eliminated the necessity of strong municipal bands in most communities?

Probably not as many first rank composers have been born during the first half of the twentieth century as were born during the nineteenth. We have no men today of comparable rank and stature of Brahms, Wagner, Franck, etc. who were born within this century, at least none that thus far we have heard of.

But we do have, especially in the United States of America, an enthusiasm for things musical among the younger generation unparalleled in history. The number of young people participating in bands and orchestras of this country is far ahead of the number that participated in all the bands and orchestras in the world in any previous century.

For this reason, I am inclined to look forward with a great feeling of anticipation towards the second half of this greatest of all centuries in musical history. What the future will bring we can only conjecture, but we know that the first half of the century has, generally speaking, been progressive. This, alone, augurs well for the last half.

See you next month!

Answers to Your Questions to the US Air Force Band

(Begins on Page 16)

extension of the head joint would only result in a hopeless scale.

Question: What is the correct position of the cork in a piccolo?

Answer: Theoretically, the face of the head cork should be at a distance from the center of the embouchure equal to its "cork" diameter. However, this is not always best as instruments vary with maker, bore, etc. Mr. Haynes always said to start from this relatively correct position and change the cork slightly until the G's were in tune with each other.

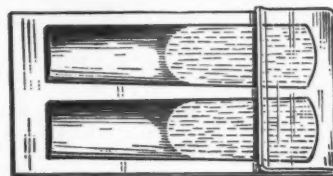
Question: Please name some compositions for two flutes.

Answer: The best known of all flute duets and a "must" for the serious student are those of Kuhlau, they are thoroughly fluteistic and employ most of the facilities of the flute. Six of them are available in this country. Some of the Bach sonatas are arranged for two flutes and make excellent studies, also the Kohler Sonatas are enjoyable. Trios and quartets by Beethoven, Kuhlau and Kohler make interesting playing. There are few numbers for two flutes with piano accompaniment available; a concert piece by Anderson and some piccolo duets of doubtful merit.

**Send your questions today to
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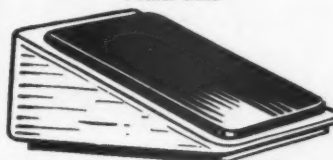


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How to Play the Drums

Percussion, for Band and Orchestra

By Dr. John Paul Jones
Head, Music Department
Delta State College
Cleveland, Mississippi

A happy New Year to all of you and I wish a most pleasant and happy twelve months to come. By this time the peak of marching band value has passed; Fall football marching maneuvers are over but this is exactly the time to begin planning for next year's marching band. I have had some letters questioning the value of the marching band to the music program. While this is not our particular worry in this column, we must be concerned where rhythm has a part and certainly it does in marching maneuvers. This line of thought is brought about by a letter on drum corps.

Drum Corps

Question: "For some time I have been thinking about organizing a drum corps. Do you think it is worth the first cost and the up-keep? I have heard so many advise against it but it looks like a good thing to me. What do you say?"—R. L. D., Missouri.

Answer: I know exactly the position you are in for I have fought that battle over and over. I have come to the conclusion that the drum corp can and will pay dividends, and a smart band man can capitalize on this and sell his band and/or orchestra program on the strength of the drum corp to a great extent. In the first place, the chances are that more people will see and hear your organizations at the half dozen football games in the Fall than will see or hear the instrumental music all the rest of the year. Some directors feel that this is the proper time to sell instrumental music. I am somewhat inclined to agree if there is any value in listener-interest. From experience, I know band equipment and orchestra equipment, too, can be had on the strength of the showing made by the marching band. This is not the best situation I know but it seems to be a healthy one.

Another thing, we in the Mid-West and

Mid-South are not taking the drum corp as seriously as is done in the East and Northeast. This is a field almost wholly barren in our instrumental program. I know, also, that many band men will be happy to leave the situation as it is but others have found it to be a very beneficial thing and have achieved remarkable cooperation between the work of the school band and the school drum corp. One such case will be found in the fine school music set-up of the Coffeyville, Kansas, schools where Mr. Oscar Stover is supervisor of music and Mr. Lewis handles the high school band and drum corp. In this situation both the band and drum corp are excellent, each working in its own field but cooperating one hundred per cent in the total school music picture.

There need be no fear of the drum corp attracting students from the band and it certainly does furnish the nucleus for the band drummers. A small drum corp might be started at the beginning, say about twenty or twenty-four—perhaps as few as sixteen. To cut down the cost, half the corp might play bugles which would cost about one-third or one-fourth as much as drums. I believe a girl's drum corp would be more attractive and more valuable than would a corp of boys. I have known the first uniforms to consist of the old or unused band jackets or coats with white skirts supplied by each wearer. This practically eliminates the first-cost of uniforms. Simple uniforms may be had by using skirts and sweaters with the wearers often buying their own.

There is one other thought. By having a drum corps, the band may be used entirely for the music part of a marching program with the drum corp doing the showmanship. Oftimes, when the band

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can not make a trip or a particular marching job hardly warrants the work and effort of the entire band, the drum corp can come to the rescue. I am inclined to believe you would find the drum corp to be an asset to your present organization. I am also certain that a great many band men will not agree with this viewpoint.

Hand Tympani

Question: "Our tympani are hand tuned. We do not have a set of pedal tymps and we can not get them. How can I play the tympani when the music has so many changes?"—C. L. D., Alabama.

Answer: The answer to your question is that you can not possibly play some of the present-day tympani parts on a set of hand tuned tympani. If you want to use your tympani on the pieces which have intricate tympani parts, you will have to do considerable editing. Sometimes the simple tenic-dominant tuning will suffice throughout most of the rapid passage. If this is not the case, you may eliminate some of the measures where either tonic or dominant tuning will not fit. It might be more musical to leave the rapid passage out completely than to try to substitute a few scattered tonic-dominant notes. I believe that by working with your director or someone who will play the conductors score on the piano you and your director can arrive at the proper notes which will best fit the passage in question. Of course, it is always

possible that other notes than tonic-dominant may be used.

The above is also true where there are rapid changes in keys. In this case, either leave the passage out or re-arrange the part by using notes common to several keys if this be possible.

The N. A. R. D.

Question: "How can I get to be a member of the N.A.R.D.? Can a school drummer belong?"—P. L. T., Tennessee.

Answer: To be a member of N.A.R.D. is, indeed, a worthy ambition and I would like to say that the N.A.R.D. is not bound by any entrance requirements except ability to play drums. The professional or amateur, in school or out, may become a member of the N.A.R.D. If you know your rudimental drumming and have an N.A.R.D. member near you, you may ask him to test you in the various rudiments and in your understanding of them. You should not only know how to play them but how to use them in actual music reading. You may obtain the proper blanks and other information by writing Mr. Wm. F. Ludwig, 1728 N. Damen Avenue, Chicago 47, Illinois. The dues amounts to little, only one dollar for a two year membership. And that reminds me, I must send in my dues. Do any of you other N.A.R.D. members find yourselves in the same situation?

A good year to everyone and may you keep all your rudimental resolutions.

half-time if it merely does that which could be done better by an unincumbered group.

The author remembers vividly a supposedly very good high school band which marched out to the center of the field, stood in formation and played "Chattanooga Choo Choo" while a miniature train circled the field. Still in formation, it played "The Old Grey Mare" while a boy led an old mule around the field. Then the band marched off. Calling that sort of thing a band show is beyond the wildest of dreams, subtracting rather than adding to its prestige. The same thing could have been pictured with appropriate movements by some organization not handicapped by instruments.

As the author sees it, let the physical education department take part in those things primarily of physical education and then assist musically in every way possible to make it a success instead of trying to "hog" the show with a handicapped band and lack of time thus producing inadequate shows. After all, if customers do pay to see a half-time show as well as the game, why not give them the best that all school talent can possibly give. How do you see it?

The Place of the Band In Marching Maneuvers

(Begins on Page 6)

rected by Miss Loretta Dyer, cooperated in their efforts to produce a colorful program. During a certain part of the band's activity it formed a large circle within which the class in folk dancing presented an old-time square dance complete with caller and hill-billy music by the band. The square dancers were in typical costume and were an integral part of the show.

Recently the Delta State basketball half-time stunt was presented by one of Miss Dyer's classes in modern dance. This stunt features the popular ballad "Mule Train" with a covered wagon (built on a rubber tired truck) pulled by eight "mules" (men in the class). Each "mule" had a tail of rope affixed at the proper place. The wagon was hauled on the floor with appropriate dance steps and the driver was very realistic in using the reins and whip although he actually had neither. At certain points in the music the "mules" went down on their hands and kicked up their heels. Midway on the floor the team was unhitched by the driver and each "mule" went to the rear of the covered wagon and helped out a young lady who became his partner for a short round of square dancing to a recording after which they returned the ladies to the

wagon, re-hitched themselves; the driver climbed into place and again to the strains of the recorded "Mule Train," the covered wagon was pulled off the floor with the same dance steps which brought it on. It was a real show and not more than fifty of the 1200 spectators failed to see it during the half.

This raises some question in the mind of the author as to just what is the status of the band in relation to the physical education program. Perhaps the band has no business striving to do those things which are primarily best suited to promotion by the physical education department. Too many times the half-time stunt put on by the band is not connected with music or musicianship at all but is a physical education game or stunt; something which could be done equally well, and possibly better, without instruments. There is no glory for the band at the



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How to Play Cornet, Trumpet, Trombone

I Teach the Solo Brass

By B. H. Walker

Chattanooga, Tennessee

Hello, Brass Friends. May I send to you my sincere best wishes for a happy, successful, and prosperous New Year, and may you all become outstanding brass players during this year of 1950.

Letter of Inquiry from Kentucky

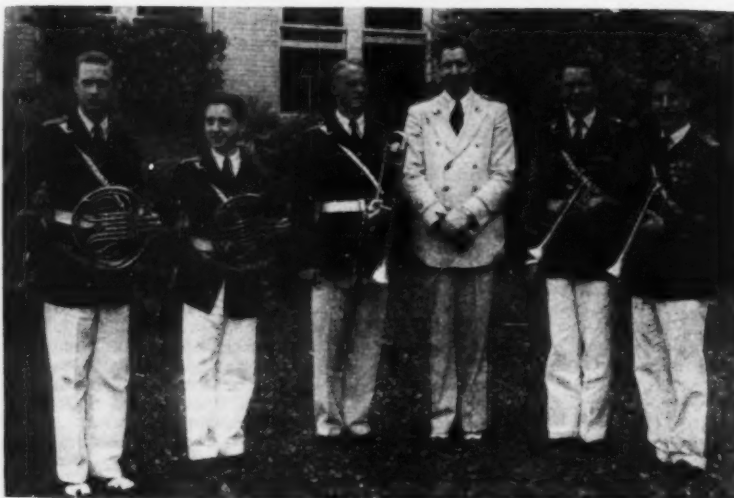
One of our brass friends from Kentucky asks several questions which I shall try to answer to the best of my ability for the benefit of other readers of this column.

(1) How can I tell the difference in an E \flat and BB \flat sousaphone?

The BB \flat sousaphone has extra coils of tubing which are not present on the E \flat bass, making the tubing of the BB \flat considerably longer than that of the E \flat .

Usually the BB \flat sousaphone is some larger and heavier than the E \flat . However the size and weight of each instrument varies somewhat with different makes and different models of the various makes.

The range of the BB \flat sousaphone extends down past that of the E \flat . Probably the best test of distinguishing between the two sousaphones is to actually play the scales on each and you will note that the fingering and range differs much. B \flat , third space below the staff, is fingered open on the BB \flat sousaphone, but on the E \flat it must be fingered with the first and third valves. Try the accompanying B \flat scale on each instrument using each set of fingering given below and you will know in-



State "Superior" Brass Quintet from Chattanooga Central High School. Jack Vincent, French Horn, Bill Moore, French Horn, Warren Bibbey, trombone, Director B. H. Walker, Bill Smith, cornet, and Antonio Holland, cornet. Number used was "Polonaise Militaire" Op. 40, No. 1 by Chopin.

stantly whether the sousaphone is BB \flat or E \flat .

(See Scale on Bottom of Page 36)

(2) Are both E \flat and BB \flat sousaphone models made in two sizes—called "small" and "Monster"?

Yes, some BB \flat sousaphones are slightly larger and heavier than other BB \flat 's and same may be said concerning the E \flat basses. The size and weight of each instrument varies somewhat with the various models of the same make.

Some E \flat sousaphones, called light weight models, weigh only about twenty-six pounds while others weigh twenty-eight to thirty pounds.

The BB \flat sousaphones also vary in size and weight. The Monster size BB \flat 's are considerably larger and heavier than the average or small size. We have a Monster size King BB \flat sousaphone which we call "Jumbo" and it is much larger than any other of our BB \flat or E \flat sousaphones (photograph in last month's column of our Central High bass section). The Monster sousaphone is the one on the extreme left of the photo.

(3) What is the purpose of having bells available in different diameters?

It is believed that the larger bell sousaphones usually go with the slightly larger bore and tend to produce a larger, broader and deeper tone quality. Sometimes this is only a matter of personal taste with various manufacturers just as we have different size hat brims. One of our E \flat sousaphones has a larger bell than most of the BB \flat 's have.

(4) Is the fourth valve on the sousaphone similar to that on the euphonium?

Yes, it is used to facilitate awkward fingerings, to improve intonation on certain tones and to extend the practical playing range by helping bridge the gap

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between the tones low E natural (fifth space below) down to pedal B \flat (six half steps lower) by supplying four valve fingering combinations to produce these tones somewhat clearly.

(5) Why is F alto preferred to the E \flat alto?

Formerly most of the altos were in E \flat , but the present trend in opinion among many directors is becoming in favor of F altos. This trend started when the F French Horns began to replace the E \flat French Horns in bands as well as orchestras. Years ago most of the French Horns used the E \flat slide and played the E \flat part in band and used F slide and played F part in orchestra music. Later some of the composers and arrangers began writing F parts for band arrangements as well as for orchestra and the French Horns began using the F slides. At present a majority of the French Horn players use the F slide and play F parts both in band and in orchestras, if F parts are available and, if there are no F parts, they leave the Horn in F and transpose the E \flat horn parts.

If and when your young high school horn and alto players are sufficiently advanced in reading, intervals and theory of key relationships, they should be taught to transpose the E \flat parts and leave the Horns or altos in F. This is because the F Horn or F alto contains many inches less tubing than the E \flat horn or alto and are therefore much easier to play and have better tone and intonation. The E \flat slides add so much length to the Horn or altos that they require more exertion to play and have a stuffy tone and many intonation difficulties. If your alto doesn't have an F slide, the E \flat slide is more practical for use with an alto than it is with a French Horn as the tubing of an alto horn is many times shorter than that of a French Horn.

More Brass Ensemble Playing

I have just received from my former trombone teacher, Ernest Glover, of the Cincinnati Conservatory of Music, his delightful new trombone solo, "Pan's Revels" just off the press from Neil Kjos Music Company, Chicago. Along with this fine new composition Mr. Glover sent a program of his Cincinnati Conservatory Brass Ensemble and a picture of this distinguished group of young brass artists chosen from the artist classes of my former baritone teacher, Dr. Frank Simon, also Henry Wohlgenuth, Herbert A. Tie-meyer, Ernest Glover and Gustav Albrecht, all of Cincinnati. This brass organization, conducted by Mr. Glover, is only three years old yet Dr. Thor Johnson, Director of Cincinnati Symphony says, "It would be extremely difficult to find a similar organization anywhere which might be considered its equal." I congratulate Mr. Glover, Dr. Simon, and all others who are trying to raise our American standards of fine brass performance through the excellent medium of brass ensemble playing.

Brass students and directors, let's all join hands and afford ourselves and our students the wonderful experience of playing in some form of small or large brass ensemble. Let's organize cornet trios, cornet quartet, trombone trios, trombone quartets, French Horn quartets, mixed brass quartets, quintets and sextets or some other larger ensemble combinations.

Materials for Brass Ensembles

I shall not attempt to mention even one tenth of all the fine brass ensemble materials in circulation as volumes would be required to do so, but I shall try to list a few of the easier materials which I

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use in my high school band department for those who join me in the belief that easy music played well is better than difficult music poorly played.

Brass Sextets (Including first and second cornet or trumpet, trombone, baritone, French Horn and tuba)—

(1) "Intermezzo" from *Cavaleria Rusticana* by Mascagni, published by Belwin, Inc., New York. Easy legato or cantabile style. Grade II.

(2) "Soldiers' Chorus" from *Faust* by Gounod, published by M. Whitmark and Sons, New York. A well known operatic favorite in 6/8 rhythm. Grade III.

(3) "Memories of Stephen Foster" arranged by Holmes, published by C. L. Barnhouse, Oskaloosa, Iowa. Melodic medley of Stephen Foster's favorites. Features solo for French Horn and one for tuba. Grade III.

(4) "March" from the Opera *Fidelio* by Beethoven, arranged by Holmes, published by Barnhouse. High grade program music. Grade IV.

(5) "March" from *Occasional Overture* by Handel, published by Concord Music Publishing Company, New York. Grade III.

(6) "Capriccio Italien" by Tchaikowsky, published by Belwin. Requires advanced technique in staccato tonguing and triple tonguing. Grade VI.

Brass Quintets (two trumpets or cornets, and three of the following, Horn, baritone, trombone or tuba)—

(1) "Serenata" by Corelli, published by Mills Music Company, 1619 Broadway, New York. Grade II.

(2) "Polonaise Militaire, Op. 40, No. 1" by Chopin, published by M. Whitmark and Sons, Rockefeller Center, New York 20, N. Y. Grade III. A brilliant composition requiring staccato tonguing, especially the horns.

(3) "Ricercare" by Palestrina, published by Robert King, 7 Canton Street, North Easton, Mass. Grade III.

Brass Quartets (Mixed combinations)—

(1) "Deep River" arranged by Briegel, published by George F. Briegel, Inc., New York, arranged for first and second cornet, two trombones or trombone and horn. Grade II.

(2) "Minuet in G" by Beethoven, arranged by Fraker, published by Barnhouse. Grade I-II.

(3) "Andante Cantabile" by Tschalkowsky, published by Barnhouse. Grade II. The theme from Tschalkowsky's "Fifth Symphony". A brass number which is sonorous and beautiful.

(4) "Fragments from Stephen Foster" arranged by Gault, published by Gamble Hinged Music Company, Chicago. Grade IV.

Trumpet Quartets—

(1) "Theme from Ninth Symphony" by Beethoven, published by Rubank. From Rubank's Symphony Collection. Grade I.

(2) "Sleepers Awake", Chorale, by Bach, published by Rubank. From Rubank's Symphony Collection. Grade I.

(3) "Finlandia" Tone poem by Sibelius, published by Rubank. From Rubank's Symphony Collection. Grade I.

(4) "Nocture from 'Midsummer Night's Dream'" by Mendelssohn, published by Rubank. From Rubank's Symphony Collection. Grade I.

(5) "Triumphal March from 'Aida'" by Verdi, published by Belwin. Grade III.

(6) "Andante Cantabile from 'Fifth Symphony'" by Tschalkowsky, published by Barnhouse. Grade III.

Trombone Quartets—

(1) "Trombone Symphony Album" (Trombone Quartets) arranged by Newell

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H. Long, published by Rubank. Contains "Bach Chorale", "Drink to Me Only with Thine Eyes", "Andante from Brahms Symphony, No. 4" "All Through the Night" (Variations for Trombone Quartet).

(2) "Concert Suite" by Clapp, published by Boosey & Hawkes, Lynbrook, L. I., New York. In three parts (a) "Chorale", (b) "Hunting Scene", (c) "Nocturne".

(3) "Andante Cantabile from Fifth Symphony" by Tschalkowsky, arranged by Holmes, published by Barnhouse, Grade III.

(4) "Four Equale" by Beethoven, published by King, 7 Canton Street, North Eastern, Mass. Grade IV.

French Horn Quartets—

(1) Rubank's "Horn Symphony Collection" (Horn Quartets). "Bach Chorale", "Pilgrims' Chorus from Tannhauser", "Theme from Brahms Symphony No. 1", "Chorale from The Meistersinger" by Wagner, "On Wings of Song" by Mendelssohn, etc.

(2) Pottag "Quartet Album for 4 Horns", published by Belwin, New York. "Austrian Hymn" by Haydn, "Drink to Me Only with Thine Eyes" (Old English Melody), "The Heavens Are Telling" by Beethoven, etc.

Cornet Trios—

(1) "Elena" by Keifer, published by Barnhouse, Grade II.

(2) "Aurora" by Meretta, published by Mills Music Co. Grade II.

(3) "Flirtations" by Herbert L. Clarke, published by Fillmore with band accompaniment. Grade III.

(4) "Echo Waltz" by Goldman, published by Carl Fischer, Grade III. Excellent program number with band accompaniment.

(5) "The Three Stars" by Del Stalgers, published by Carl Fischer with band accompaniment. Grade IV.

(6) "Trumpeters Three" by Clair W. Johnson, published with band accompaniment by Rubank, Grade IV.

(7) "Stars" by Schaeffer, published by Fillmore Music House, Grade IV.

(8) "Exultation" by Goldman, published by Carl Fischer.

More materials for Brass next month.

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The earliest scores to include Bassoon in the orchestra are those of Heinrich Schütz (1585-1672), who employed two in 1619, three in 1621, and five in 1625. Lesser known composers mentioned by Lavoix in his "Histoire de L'Instrumentation" (Paris 1878) including the Bassoon were: M. Neri—a sonata for twelve instruments including a Bassoon (Venice 1651); P. F. Boddecker—a sonata for Bassoon and figured Bass (Strasbourg 1651); and N. Glettle-Expeditiones Musicae (1667-1670) of which the fifth series includes Bassoon.

These were all prior to Lully's use of the instrument in the French opera *Psyche* (1674). Most books of reference assert that Cambert first introduced the Bassoon in the orchestra in his *Pomone* (1671). The fragmentary MS music of *Pomone* in the Library of the Paris Conservatoire does not mention the Bassoon. However, the later seventeenth century composers commonly used their woodwind in unison with the strings, depending upon the strength required of the section. This indeed makes it possible that the Bassoon did take part in *Pomone*. In any case prior to Cambert, Cesti, in his opera *Il Pomodoro* (1667-68), used the Bassoon.

Pezelius (1674-1682), Benoit de Saint Joseph in a mass of 1680, Marc-Antoine Charpentier in *Medee* (1693), Marin Marais in *Aleyone* in 1706, and Montéclair in *Jephte* in 1732 all included the Bassoon.

The Bassoon as a Church Instrument

A statutory ban imposed in 1644 on church organs in England led to the introduction of instrumental accompaniments supplied by the Waits of a municipality. Perhaps most often by amateurs whose Christmas music-making and carol-singing gained for them, at that season of the year, the title of Waits. This practice continued for well over two centuries, most always including the Bassoon as one of the instruments employed, as most of the various churches owned the instruments. Many old church Bassoons are still preserved in the churches in which they were used.

Nineteenth-Century Development

The realization of the value of the Bassoon as a tenor instrument led to the desire to extend its upper register. Thus the G above the bass staff considered by Mozart, Haydn, and Beethoven in their earlier works as the upper limit of the Bassoon was soon extended to A by the addition of a wing-key operated by the left thumb. One such key is present on the seven-keyed Bassoon in Ozl's French *Methode de Bassoon* of 1803. With such a key the register was extended to A, B-flat, and B. With this knowledge the second wing-key was soon added, extending the register upward to C, C-sharp, and D.

Koch's *Lexicon* of 1802 specified seven keys without the low F-sharp key, and he states that the two wing-keys are to be found "only on modern Bassoons". He also mentions "that many play even up to

D". For this, in some cases, a third wing-key was added.

The German Bassoon

From this time two distinct types of Bassoon began to be evolved in Germany and France respectively, and each acquired peculiarities of construction, bore, distribution of the holes, and key mechanism, resulting in considerable differentiation in tone quality. Among the celebrated German Bassoonmakers of the late eighteenth century were K. A. Gresner (1720-1807), and his nephew and successor J. H. Gresner (1764-1813), and Grundman, all of Dresden.

The so-called Dresden Fagott was defective by reason of inequalities and inaccuracies in intonation, capable of only partial correction by cross fingering. Carl Almenraeder (1786-1843), a very proficient performer apparently could see possibilities for the future of this instrument because he set himself to remedy these

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defects under the guidance of Gottfried Weber (177-1839), celebrated as a theorist, accoustician, and writer. In 1817 Almenraeder experimented in Schott's factory at Mainz and published his findings in a treatise in 1820, describing a fifteen keyed Bassoon.

In 1831 Almenraeder entered into partnership with J. A. Heckel (1812-1877) at Biebrich am Rhein. It is no exaggeration to say that the perfecting of the German Bassoon since then has taken place in the Heckel factory under three successive generations. The second Heckel, Wilhelm (1856-1909) published in 1899 "Der

Fagott" and in 1931, the centenary year of the firm, his son Wilhelm H. Heckel (born 1879), republished the booklet with many illustrations.

Although Almenraeder published a treatise in 1820, describing a fifteen hole Bassoon, it was not until 1841 that he published his Fagottschule for the fifteen or sixteen keyed Bassoon. Weissenborn's Schule of 1885 deals with the twenty-one keyed Heckel Bassoon which by that time had become more or less standardized.

Learning from experience that the wood of any instrument in daily use is gradually destroyed by the moisture which tends to penetrate the pores of the wood, W. Heckel took out a German patent in 1889 for ebonite lining of the bore of the wing joint and of the smaller tube of the butt joint. The ebonite gives a non-porous surface which facilitates a brightness of tone and readiness of response otherwise unobtainable. It minimizes damage, gives no increase in weight, maintains exactness in the cone of the bore permanently. Ebonite lining has been adapted by many makers and is found on all types of Bassoons. Heckel doesn't claim priority of invention as Morton of London fitted this lining as early as 1875, but Heckel did adapt it as a necessity toward an extended life of the instrument.

The French Bassoon

There has been a great number of principle French woodwind makers beginning with the seventeenth century, through the eighteenth and nineteenth, including a metal Bassoon invented in 1839. None of them, however, have been too successful as Bassoon makers. Even Theobald Boehm, famed as an Improver of the Flute, designed an improved twenty-nine keyed Bassoon and employed Triebirt to make the type exhibited by him in Paris in 1855 and in London in 1862. This instrument failed because of its excessive weight, high costs, numerous keys which were difficult to maintain air tight and most of all the effect of the altered position and depth of the lateral holes in denaturalizing the timbre.

The better known names of modern French Bassoons are Buffet, Selmer, and Cabart.

Belgium, Italy, and Spain have had many makers of Bassoon principally of the French type. Until about twenty-five years ago the French type was prevalent in the U. S. A. but now the position is just reversed and the German type is standard.

Czechoslovakia has had many excellent Bassoon makers; Horak, Ludwig, Rott, Schmal, all in the nineteenth century. More recently Reidl and Kohlert, both of Graslitz.

In general the Bassoon has narrowed down to two types known as the French or Conservatory system and the German or Heckel system.

Prout once called the Bassoon "The clown of the orchestra". A Times critic in 1925 wrote an excellent defence of what he termed "The gentleman of the orchestra". "Whimsical grace, a combination of agility and dignity, a capacity to portray melancholy, roguishness, drollery, mystery, plaintiveness". From what other instrument can we demand and obtain the versatility of the Bassoon. Its unusual sensibility which has been abused by the buffoons of orchestration have also endeared it as an instrument of character.

Hope this covers the many inquiries to date. Unless my mail directs me otherwise, I shall continue next month with the Contra Bassoon, more commonly known as the grand-daddy of the woodwinds. So long for now.

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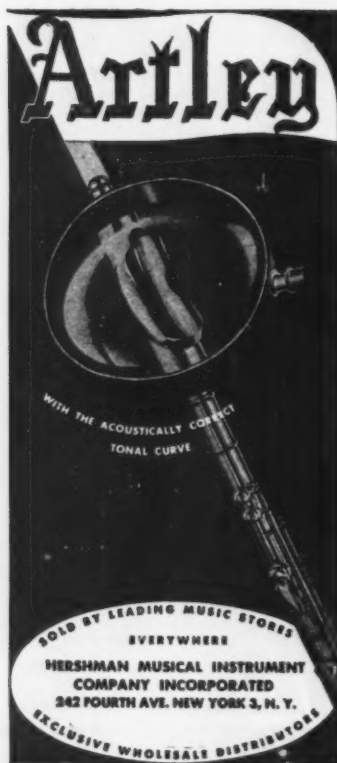
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Los Charritos de Nogales, Arizona

(Begins on Page 3)



Director Gholz himself takes a desk with "Doc Rhythm", the dance band of the High School and one of the busy groups in all school and community activities.

bay, reputed to be one of the world's most beautiful, was a standout. A vessel ample for our party of seventy cruised slowly amongst the islands that dot the bay, swinging in under the bows of Mexican warships and freighters from all over the globe. Porpoise played around our little ship, and from the vantage of the crow's nest, great shadowy rays or devil fish were seen sliding through the depths. Overhead, in the bright blue sky, frigate birds and pelicans soared. It was a thrilling experience for boys and girls who have lived their lives in desert country.

Another well remembered event was the swimming party held in the exclusive *Hotel Playa de Cortez*. Members of Mexico's Olympic swimming and diving team first put on an exhibition of their skill, then remained as life guards while our happy crew paddled, splashed and howled in the cool waters to their hearts' content. Following the swimming party there was a picnic on the beach and a long hike home along the rim of the bay.

The two long parades on Saturday and Sunday were great successes. Los Charritos made a hit with the tumbling acts and the dancing of Mexican folk dances by the majorettes as the band provided the music.

Because of the long trip home, and because there was school to be considered, the gang of tired and happy kids piled into the busses at seven-thirty, Sunday night, and started the trek back, arriving in the morning, Monday.

To their great happiness a large

silver cup, donated by the President of Mexico, *el Señor Lic. Miguel Alemán*, was sent to them by special messenger for their participations in the fiestas.

The last big band event of the year, the letter award Bandquet to which all of the families of Los Charritos and the officials of the school were invited, came and went. Farewells were extended to our departing seniors, of whom there were mercifully few, and so ended another happy and busy year.

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Dento Facial Study of the Cup Mouthpiece

(Begins on Page 18)

keys on his trumpet, thus enabling him to play the chromatic scale. In 1813 Frederick Bluehmel of Upper Silesia added the rotary valve to brass instruments, and in 1815 Stolzel, a German, added valve improvements to that. Perinet of Paris and Antoine Sax were instrumental in bringing numerous mechanical improvements to our present day instruments.³

All instruments using a cup mouthpiece are in a sense comparable to double reed instruments, the players lips resembling double reeds. Regarding this aspect of wind instrument playing, E. G. Richardson writes:

*The lips are pressed by the ring shaped rim of the mouthpiece, and by means of the osculatory muscle the player can alter the tension and vibrating length of these soft reeds.*⁴

Carse, in discussing ancient trumpets and mouthpieces, writes the following:

*Class A. (Brass) . . . All instruments on which the sound is generated by lip reeds in conjunction with a cupped or conical mouthpiece.*⁵

There are definite reasons why the tone quality produced by one mouthpiece differs from that produced by another. On mouthpieces of the cupped class, the reeds (lips) are assisted by an edge tone system in that the issuing breath can be directed against a facing a short distance away.⁶ This "edge" may be defined as the line of demarcation between the cup proper and the shank. Most trumpet mouthpieces have a sharp edge, the cornet a lesser edge, the alto horn or mellophone, trombone, baritone, or euphonium, the basses, and the horn with the least edge.

The mouthpiece must be chosen to fit the tubing of the instrument without offset thus preventing intonation troubles caused through air pockets between the shank and the leader pipe of the instrument. The mouthpiece must have a tapered shank which will fit the instrument for which it is chosen.

In selecting one of the stock

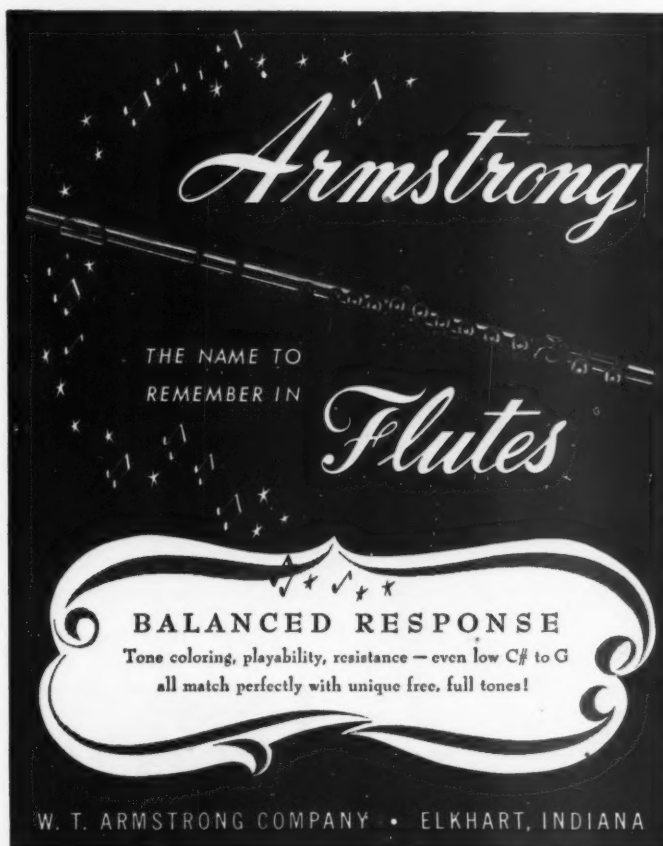
mouthpieces, the performer should remember that a mouthpiece which will favor all frequencies or registers cannot be made, although it is possible to secure a cup which will give an equal response over the entire tonal range. The player must keep in mind the fact that there is not a mouthpiece made which is a cure-all and that correct breathing, support, attack, tongueing, and the instrument itself all contribute materially to good playing. In general, it is better to select a mouthpiece with a narrow rim because the nar-

row rim contributes to the desirable quality and greater flexibility. In certain types of work, such as playing on the march or playing constantly, a thick rim will provide a cushion gentle to the lips, thus lengthening the player's endurance. The edge of the rim must be considered. If the rim is sharp on the inside, it provides a firm grip, and, in the case of players who find it difficult to keep the mouthpiece from slipping, this is to be recommended.

No mouthpiece, however, can take the place of practice, and certainly no mouthpiece alone can make an instrumentalist.⁷

⁷Jacobs, op. cit., p. 52.

(To be Continued)



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³Marion L. Jacobs, "Should Cup Mouthpieces be Constructed and Fitted Especially for Each Individual?" Unpublished masters thesis, Western States College of Colorado, Gunnison, Colorado, 1939.

⁴E. G. Richardson, *Wind Instruments from Musical and Scientific Aspects*, London: 1929, p. 24.

⁵Adam Carse, *Musical Wind Instruments*, London: Macmillan, 1939, p. 227.

⁶Harry Glantz, *Helpful Hints for the Serious Minded Instrumentalist*, Elkhart, Indiana: C. G. Conn, 1936, p. 24.

How to Play the Accordion

Let's Teach and Use More *Accordions* In School Bands and Orchestras

By Anna Largent

213 Williams St., Aurora, Illinois

HAPPY NEW YEAR

Let's resolve to make 1950 a music year, striving to make more young people take up the study of music. Let all of us who are engaged in the music profession, be proud and thankful that we have the opportunity to promote lofty and spiritual ideals, which is one of the greatest needs in the lives of young people today.

Resolutions

What a wonderful year if our young people would make a New Year resolution and keep it of "Better practice for 1950", "Better attitude toward the music lesson"; "Better discipline at band rehearsals". A good resolution for all of us is to be happy and laugh more; for laughter dispels gloom, fear, anxiety and

anger. A smiling happy teacher that greets the pupil on entering the room makes for good team work during the lesson. A band director that greets his band members at rehearsal, with a smile on his face as he raises the baton, makes for a good rehearsal as the band members will respond in like manner. A concert or recital presented with all members and band director in a happy frame of mind, where the audience can see the expression of enjoyment, eyes that sparkle, all strain has vanished, with this spirit of zest, the concert is a success as it conveys its magic upon the audience.

Tone Color

The accordion is known for the many effects it can produce in tone color, just by the flicking of a switch, something that no other instrument can do. Accordion artists on radio are giving more attention to rhythm, expression and phrasing, for they know thousands of young musicians are listening in, and will try to imitate what they have heard. In the past the fast, whirlwind machine gun playing left no room for the lovely tone coloring effects, that the artist of today produces on his instrument.

Good Tone

First, one must have a good instrument, a good sense of musical expression, and technic. Complete co-operation between the fingers and the manipulation of the bellows. It also involves the individual's conception of music, as tone is subservient to the meaning that is brought out, or what one creates musically, liberating one's own musical interpretation, by releasing the perfect even vibration of the tones.

Music Study

Nearly every child can learn to play

the accordion, very few are dropped through inability to master the instrument, provided he gets plenty of encouragement in the home. Sometimes parents expect too much from their children, especially if they have just bought a new 120 bass instrument. Parents can defeat their own best and earnest desires by too much criticism instead of a little helpful encouragement from them, will draw forth the best efforts of the child. Never, under any circumstances compare your child with some one else. All talents are different, no two people are alike, in fact in twins we find opposites. Some may be able to memorize a piece in a short period of time and forget it just that quick, while others may take longer to memorize, but will be able to play it forever afterward. If parents must compare their child to some one else unfavorably, then I do suggest changing to another instrument, such as the marimba, for it will relieve all concerned of an unhappy situation.

Take Time To Practice

Very few pupils like to hear the word practice, and if parents would say "Let's have fun and let me hear your lesson." This might do the trick, for pupils should approach the practice period in a happy frame of mind, and not be in a hurry to get it over with. Practice slowly and accurately, but never draggy. If a pupil plays only two lines of his lesson, but knows it is perfect, he has gained more than if he had crowded in twenty lines and none of it perfect. This kind of practice is only a waste of time and energy. All rhythmical and technical exercises will bring remarkable results, only if they have been practiced slowly and accurately.

Music Theory Books

Every accordionist should study harmony and one of the finest books on the market is "Fundamentals of Music Theory" by Rohner and Howerton published by Gamble Hinged Music Co., Chicago. You may write for a sample copy and will be amazed at the contents together with lesson tests. Also every musician should have a music dictionary and a very good book is Harvard Dictionary of Music by Will Apel, Harvard University Press. Every accordion teacher should have "Psychology for the Music Teacher" by Walter Samuel Swisher.

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This is cold turkey, which has absolutely nothing to do with the six charming accordions who put on the heat for the great Turkey Growers convention at Roseburg, Oregon. They are Eve Prentice's Accordion Girls of that city. The two prostrate figures on the table with the championship ribbons are labeled left to right, Governor Hall and President Truman, but we hasten to assure you that the two prostrate figures are still turkeys, just headed for the dining tables of those two famous gentlemen.

For those pupils who would like to play, and not practice, should buy the book called "Mind Power in Music" by Douglas Taylor, published by Belwin Inc. Student Conductors get the "Practical Baton Technique" by Fred Waters.

Questions and Answers

Dear Mrs. Largent: Our son 15 years of age has been playing the accordion for seven years under a good teacher. Our desire was to have him become a concert artist. However, he has been earning money playing in an orchestra for dances and entertainment. Now he wishes to stop his classical playing and devote all his time to popular and dance music. Please advise. *Mrs. V. T.*

Answer: We can see his side of it, as it surely is a continuous grind to try to get at the top. He is so very young, but surely can realize that once he becomes a success on the stage or radio, he will have plenty of time and money to continue his studies. The experience he has gained playing for dances and entertainment will be a great asset to his concert career. My advice is to never give up studying, for if he has ability, perseverance and personality to climb, soon he will reach the ladder of success. The trouble with young people today is that

they want to get to the top in too big of a hurry. It takes years of hard work and practice to develop a style of musician-ship in order to achieve success.

Dear Mrs. Largent: We have just

bought a very expensive 120 bass accordion, but the piano keys keep sticking. What causes this? *Mr. & Mrs. James K.*

Answer: It may be caused by keeping the instrument in a damp atmosphere which caused the wood in the piano keyboard to swell. Sometimes fine sandpaper will ease this immediately. They may be rubbing against the guide which holds the rod, or by a key rubbing against another key. Accordion dealers sell their instruments with a guarantee, so there is nothing to worry about, and they prefer to make their own repairs and adjustments, rather than have some amateur try to fix it.

Dear Mrs. Largent: Our son 13 years of age has been playing a 12 bass for five years. We moved to a larger city and the new teacher convinced us that he was ready for a 120 bass, which we purchased and it set us back a bit. But our son is now losing interest in his lessons and we have to drive him to practice, and he takes no interest in the band group that his teacher placed him in. What can we do? *Mr. & Mrs. Pasquale R.*

Answer: Perhaps your son was playing the 12 bass five years too long. Naturally getting into a group that have been playing together for some time, may make him feel a little strange and out of place. But really I am positive that if he will practice his new instrument and follow the advice of his teacher, that in a very short time, this problem will be solved.



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Band Music Review

Every Number Reviewed in this Column has been Read, Studied, by our Own Band, is accurately Graded and Described.

By Richard Brittain

Materials Instructor
and Concert Band Director
VanderCook School of Music,
Chicago

E. Easy. M. Medium. D. Difficult.

CAPRICIOUS ALOYSIUS (E), Harold L. Walters—A clarinet solo with band accompaniment that is easy and modern enough in melody and chord structure to interest all. The solo part is very easy technically and does not go too high in register until the final note which is "F" on the B \flat clarinet. We used two or three solo clarinets on the solo part to make the solo part stand out more—one or more clarinets will suffice on the solo part. The introduction is maestoso for the band with two easy short cadenzas for the solo instrument. The first movement is modern and dreamy in style with an allegro passage following that has no notes more difficult than eights. The number is in concert "E \flat " throughout. Pub.—Rubank Fl Bd \$3.00, Sym Bd \$4.50.

LARGO APPASSIONATA (E), L. Van Beethoven—arr. Guy F. Foreman—This classical number for band is excellent literature for developing a broad sustained style in playing. The key is "E \flat " throughout and is best taken in a slow sub-divided three beats per measure—the oboe and flute cues are good so that most any sized group can use the number. I recommend this number to you highly as being a good piece of literature for band. Pub.—Belwin Fl Bd \$3.00, Sym Bd \$4.00.

SWING LOW SWEET CHARIOT (M), Transcribed by J. J. Morrissey—A trombone solo with band that is well scored. The number is in "B \flat " and requires but three minutes to play. It is an excellent program or encore selection if you have an outstanding trombonist that you would like to feature. The opening section and first theme is in a slow broad 4/4 with a swing chorus at letter C. The closing measures return to the original tempo in a minor mode. Pub.—Mills Fl Bd \$4.50, Sym Bd \$6.00.

OVERTURE FOR BAND (D), Mendelssohn—A classical style overture written by the composer at the age of fifteen. The number is in C major and opens with an Andante movement

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in 3/4 which is followed by the Allegro Vivace in 4/4. The overture is well scored by Felix Greissle and is adapted to the instrumentation of the modern symphonic band. Bits of the melodies



Mr. Brittain

from "A Midsummer Night's Dream" which was later written by the same composer may be heard in this overture. Pub.—Schirmer Fl Bd \$5.50. Sym Bd \$8.50. This price includes a full score.

CORDOBA (M), Ernesto Lecuona—arr. Larry Anthony.—This 3/4 number is a typical Spanish style number that is not technically difficult but requires a flexible organization as the rhythm is enhanced by accelerandos and ritards. Two keys "G Minor and G Major" are used. This is a good program selection. Pub.—Marks Fl Bd \$5.00. Sym Bd \$7.50.

EVANGELINE (E), F. L. Buchtel—This well arranged easy number will be a popular contest and program selection for young bands. The number is full and melodic and can be used by most any sized group. A five lined score is used for the conductor that is easy to read and tell what the various sections are playing. A broad andante melody and allegro non troppo is used in the key of "E \flat " with a leisurely waltz movement in the key of "A \flat ". There are no difficult rhythm patterns and the register involved is limited so that the number will go well for young bands. Pub.—Mills Fl Bd \$5.00. Sym Bd \$7.00.

Excerpts from TSCHAIKOWSKY'S FIFTH SYMPHONY (E), F. L. Buch-

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tel—This excerpt from the Fifth Symphony of Tschalkowsky makes it possible for a young band to get acquainted with good music and still stay within their technical ability. Register and technical problems are limited and the time required to play the number shouldn't take more than three minutes thus making it within the endurance limitations of a young group. This number should go well as a contest selection for a class C or D band. Pub.—Kjos Fl Bd \$1.50. Sym Bd \$2.50.

DRY BONES (M), arr. Paul Yoder—This novelty that was made popular by the Fred Waring group is now available for the concert band. The novelty opens with the percussion playing a rhythm pattern very softly and then having each section come in with the melody until the entire band has performed with the percussion playing a solid rhythm behind the entire band arrangement. Pub.—Kjos Fl Bd \$3.50. Sym Bd \$5.00.

All Time "Old Timer"
For the "All Time-Old Timer" suggestion of the month, I would like to suggest "Love's Own Sweet Song" from the opera "Sari". Paul Yoder has made an excellent march from this 3/4 melody and I'm sure that you would enjoy using the number as a warm-up selection at contest. It is also a fine program march. Pub.—Marks Fl Bd \$1.25.

Mrs. Wise's Apple Pie
(Begins on page 5)

have a proper place to carry on daily rehearsal. The light and heat should be regulated for the pupils health and comfort. There should be proper equipment, chairs/stands, and instrument storage. Many schools do not have any rehearsal room but meet on the auditorium stage. We have a splendid room but do need sunlight and fresh air to get away from a certain dampness.

After all what is an apple pie but a limp, soggy, unappetizing mess until the cook has cleverly preheated the oven to the right temperature and placed it there in to slowly and surely absorb the heat until it permeates its very being and transforms it into a crisp brown crusty creature capable of winning the heart of any man. Indeed! What is a band without weekly lessons and daily practice but a thing of squeaks and squawks and groans that drive the director into a frenzy and cause the spectators to cover their ears. What a difference in the final result when the boys and girls take

pride in keeping their individual lessons and practice up to date. The sweetness of the musical sounds which meet the ear, and the beauty of the uniformed band on the march, are truly as satisfying as a big piece of freshly baked apple pie served warm with just the right amount of cheese—"Cheese, that's it," some would say. "It's the cheese that makes the pie" that final something—

There it goes down the street—the L. H. S. marching band—the uniforms are trim, the batons are twirling, sunlight on the brass, all eyes are steady, oneness in step, the drums are ready—now the music. We, on the sidelines, are in tune with them in our hearts. These are our boys and girls marching into the future.

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A S C

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A Short History Of the Double Bass

By S/Sgt. William J. Zschunke

United States Air Force Band

The first double basses are believed to have been made in the fifteenth century. In 1902 a bass was found in England with the marking inside "G. Billini-Orona, 1584." Basses were of all sizes ranging from slightly larger than our present day cello to huge basses measuring up to fifteen feet in height. There is some doubt as to the smaller basses being the forerunner of our present day bass. As these small basses had only four strings they may have been predecessors of the modern cello. The larger basses used as many as nine strings. Some had a set of sympathetic strings under the finger board which would vibrate when the top strings were played upon. Sympathetic will only vibrate when perfectly in tune with the top strings and as it was hard to keep these sympathetic strings in tune this system was used only a short time. Later on the number of strings was reduced to six and tuned D G C E A D.

During the sixteenth and seventeenth centuries the smaller basses were considered indispensable as a piece of furniture in every fashionable house. It was the custom to hang the bass on the wall and use it whenever there was a lull in conversation. Small basses were hung over the left shoulder and played on in church processions or used by strolling players. Large basses were used in church bands to supply a firm bass. Not too much technique could be accomplished on such large instruments or those slung over the shoulder. Playing was usually limited to fingering in the first position. Some progress in technique was made only on those instruments similar in size of those used today. Throughout those two centuries basses were made in all sizes and various experiments were tried. Some basses were made with a rear door. A small boy was placed inside the bass and while he sang the player would sing and play the bass. Another player had a bass so large he had to cut a hole in the ceiling of his home to put the neck through. When he wanted to tune the bass he had to go upstairs and to play the bass stand on a box. Collapsible basses were tried but with little success. However, in Italy basses with detachable necks were successfully used especially for traveling purposes. The number of strings was reduced to a limit of three to five strings. No set pattern of tuning was used although the most popular was tuning in fourths or fifths using G D A or D G C.

The second half of the eighteenth century marks the maturing of the double bass to the size used at present day. Many small basses were reduced in size and converted to cellos. Very large basses were made smaller to a point where it was technically possible to play them. Three-string basses were most popular until the beginning of the nineteenth century when a fourth string was added. A

standard tuning in fourths was adopted using E A D G strings. A few five-string basses are used with a low C or B string. At the time the bass became mature there lived a fine bass player named Domenico Dragonetti. He proved to the musical world that it was possible to play many things on the bass not believed possible. It is said that Dragonetti was able to play the most difficult cello music on the bass. He played in Beethoven's orchestra and it is believed that Dragonetti influenced Beethoven to write some of the fine bass passages found in his symphonies. About fifty years after Dragonetti had made a place for the bass in the orchestra there lived another bassist named Bottesini. He showed that the bass could be used also as a solo instrument and introduced the French bow into the art of bass playing.

The turn of the twentieth century marked one more mechanical improvement to the double bass. Although E is the lowest note on the bass a few composers have written bass parts in their music to low C. Those players who had five-string basses could play down to C but other players having only four-string basses would have to transpose those parts one octave higher. Richard Wagner in his operas wrote many bass parts below E and insisted that his bass players tune down to low C and play what he had written rather than transpose one octave higher. Tuning down to low C creates an awkward fingering in relation to the higher strings. Five-string basses are not too practical because the curve of the fingerboard as well as the curve of the bridge cannot be made large enough to allow all the strings to vibrate in all directions without touching another string. A bassist, Max Polke in Germany invented in 1897 a mechanical device to attach to the E string. This "Contra C Extension" uses an extended fingerboard along the E string and is attached to the scroll. When the player wishes to play below E he presses a lever attached to the neck of his bass with his thumb. This opens the machine to C and with four additional levers along his fingerboard he is able to play his semi-tones. Richard Strauss too has written many bass parts down to C. Not all basses have this machine except those in major symphony orchestras. The present day bass has reached its perfection along with other instruments of the violin family. Basses made today are constructed with the physical demands of the player in mind. They are made with sloping shoulders to enable the player to hold the bass and reach thumb positions easier. For dance bands some metal basses made of aluminum have been made and plywood basses have become popular in recent years. However, their tone is not as nice as basses made of regular wood and are rarely tolerated in fine concert or symphony orchestras.

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See Next Page for More Interesting Bargains



This Keokuk, Iowa Band is one of the best in the state.

The Memphis Youth Concert Band

(Begins on page 15)

mean a continuance of rehearsals and a furthering of their musical activities out of school and would give them a chance to get acquainted with a much larger repertoire of music.

The idea sparked. The Commission turned the project over to its recreation department for action. Through the cooperation of the City Board of Education arrangements were made for the much needed larger instruments and for the band to have a good rehearsal room. The local papers were very gracious in their promotion of the plan. Three weeks later we gave our first concert, then continued concerts on Sunday afternoons in Overton Park until the first of September. We gave eight concerts, being rained out of two. During that time we had two rehearsals a week and studied fifty-two numbers, programming the most of them.

We have just completed our second season and have played fifteen concerts in ten weeks. We had twenty rehearsals to prepare these concerts. Some sixty numbers were rehearsed and the larger part were programmed. It was quite gratifying at the reading progress these students displayed during the three months that are usually "dry" or unproductive months for the bandmen.

The personnel of the band is selected on musical ability and constant attendance at the rehearsals and performances, selections being made from all the public, private and parochial schools in Memphis and Shelby County, every band director cooperating. One of the younger band directors was a regular member of the organization and did solo work on several occasions. Two programs were given at the Kennedy General Hospital, one of the largest in the United States. We played a religious program at the

Shell's Youth Night of the Sunday evening city wide religious services. The potentialities of an organization of this kind are unlimited and the services are highly in demand.

We did not get our desired goal of one hundred pieces this year, but the musicianship was far better and the band's instrumentation was much better balanced. Plans are already being made to form a 90 to 100 piece youth band which will give weekly concerts in Court Square (or squirrel park as some may know it) next summer. If the ability of the individual players advances as much by next year as it has in the past two seasons the band

should be well worth the efforts of every one concerned.

What we are doing in Memphis can be done in any community large or small and will certainly help close the gap in musical instruction and advancement and provide listening pleasure for the public from June till September.

A Typical Program:

Them Basses	Huffine
Menuet	Beethoven
Alice Blue Gown	Tierney
Nola	Arndt
Selections from the Merry Widow	Lehar
My Buddy	Donaldson
Lady of Spain	Evans
The Holy City	Adams
Trombone Solo—Jim Carey	
Jolly Robbers Overture	Suppa
Under The Double Eagle	Wagner

The Letter You Wrote

(Begins on page 14)

and every member of the choir knew why. All too often, boys and girls get the opinion that the music teacher is showing favoritism. Quite often their opinions are justified . . . but when the director conducts the audition before the group, then there is no question as to who sings and who does not. The same holds true for solo parts . . . anyone may try out and the entire choir elects the soloist. Incidentally, here is an opportunity for Democracy to be put into real action in school.

In our opinion the choir rehearsal should provide an opportunity for boys and girls to study some great music . . . even though they may never sing it in public. At the same time, it must provide some music which can be used.

The choir should be open to all of the students of the school and each one should be welcome. There is no reason why we should stop at 50% enrollment . . . it is possible that there might be 80% or even more. We have sung four-part anthems like Bortniansky's "Cherubim Hymn" with the entire student body. What a thrilling experience to work with a chorus of thousands instead of hundreds, or hundreds instead of dozens. Cost of providing materials is one reason why some Boards of Education frown upon large musical groups. But it is surprising how many parents are willing to spend a couple of dollars a year for music which students may own and which they themselves will use. If a course grants credit towards graduation, and most choir programs do, then it is reasonable in most schools to demand that the boys and girls "buy a textbook" which might be 8 chorus numbers.

A few concerts a year are bound to get rid of those who think the music is a snap course. In order to stand up and sing your own part in a large

choral group does something for the individual besides giving him some opportunity to dress up. There should be work connected with any music course and if the director is sincere, he will find that by working very hard himself, he sets the standard and the students follow.

It is our belief that the above program works not only because of the years in which it was used, but because such a man as Robert Shaw would go out into a factory, organize a chorus of 100 individuals . . . most of whom had never sung before . . . and within a few months present a concert which was far above the standards of most performing, select, and longer trained groups. There is nothing magic about singing in a choir. Hard work, careful attention to details, a well planned program can produce amazing results.

In concluding our remarks on this subject, we would like to recall an incident where two brothers enrolled in our choir in their sophomore year. One was a fine singer. The other could not carry a tune "in a basket". At the time of auditions, the one lad was admitted, the other was not. The second boy asked if he might continue to attend the rehearsals even though he did not sing in the concerts and even though he was not able to carry his own part. We allowed him to do so. When it came time for the Spring Contests, we noticed that everyone in his section was singing in tune, including him. By permission of the choir officers, he was allowed to again sing for an audition . . . only one on each part this time . . . and he made it without an error. The following year, he was giving the pitch to the entire choir. This to us is proof that some where in EVERY SCHOOL program, there should be an opportunity in the choir for every boy and girl.

Classified Continued

UNIFORMS, CONT.

BARGAINS: Doublebreast tuxedo suits. Also full dress suits, including vest. All sizes, \$30.00 to \$35.00. Singlebreast tuxedos, \$15.00. 36 bright red mess jackets, cleaned, pressed, \$100.00. 60 navy blue band coats, citation cords, white leather belts, 60 caps all \$240.00. 50 white Palm Beach coats (juveniles), \$50.00. Red band caps (new) \$2.50. Band caps made to order, all colors \$3.00. Majorette costumes (slightly used) \$5.00-\$6.00. Used shakos, assorted colors, \$4.00. (New made to order, \$8.00.) Two batons \$7.00. Tuxedo shirts, all sizes, \$2.50. Ties \$1.50. 10 shirt slinkies \$3.00. 40 capes (juveniles), blue lined, red cape (44), \$75.00. Orchestra coats (white shawl collars), doublebreast, \$8.00. White coats, peak lapels, doublebreast, \$4.00. Tuxedo trousers, all sizes, \$6.00. Leaders' coats, assorted colors, \$8.00. Minstrel wigs, \$2.00. Beautiful rumba costumes, \$8.00. Chorus sets. Opera hats. Stage curtains, beautiful blue, gold rayon silk (8.5 x 36) \$65.00. Red velvet curtain (7 x 24) \$30.00. Green gold curtain (8.5 x 27) \$35.00. Another, (8.5 x 39) \$40.00. Purple gold mess jackets (new), juveniles (27) \$54.00. Beautiful red velvet curtain (14 x 20) \$75.00. Free lists. Al Wallace, 2416 No. Halsted St., Chicago.

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